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JANUARY 1955

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# The School Musician

4 EAST CLINTON STREET  
JOLIET, ILLINOIS

Founded in 1929

A magazine dedicated to the advancement of school music—  
edited for music directors, teachers, students, and parents.  
Used as a teaching aid and music motivator in schools and  
colleges throughout America and many foreign countries.

Vol. 26, No. 5 January, 1955

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## "They Are Making America Musical"



**Edward A. Kehn, Jr. of Boulder, Colorado**

A.S.B.D.A. State Chairman

"It's great to be a music educator. I know of no other work that brings greater satisfaction over the years. I find myself to be equally enthusiastic about marching and concert work and that to enjoy watching youngsters develop and progress musically is the greatest retribution I could ask," says Edward A. Kehn, Director of Bands, Boulder High School, Boulder, Colorado.

Mr. Kehn has an enviable background of educational and professional experience. During the period of 1940 to 1946 he received his BME, BE, and MME degrees from the University of Colorado. Since 1940 he has played professional clarinet with such great organizations as: NBC Studios at Denver, Denver Symphony, Denver Municipal Band, Central City Opera, Denver Businessmen's Symphony, and non-professionally with the Army Air Force Band. His director experience was gained as the conductor of the Public Schools, Arvada, Colorado, for eight years, his present position for two years, and director of bands, Colorado School of Mines, Golden, Colorado.

All of his groups have received top ratings in contests and festivals. Among his many administrative honors is that of being selected as State Chairman of Colorado for the American School Band Directors Association. He is in constant demand as an adjudicator and clinician, especially in the Rocky Mountain area. Though a very busy man, he still has time to devote to his lovely family, Anne his wife, and son, Walter, who is about ready to turn two. He is an ardent philatelist (stamp collector), hunter and fisherman.

The SCHOOL MUSICIAN takes great pride in presenting Edward A. Kehn, Jr., as a man who is truly "Making America Musical."





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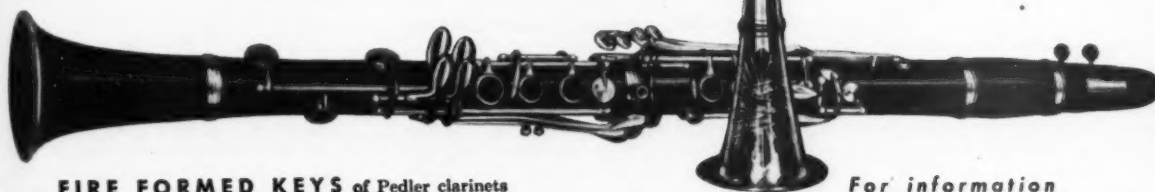
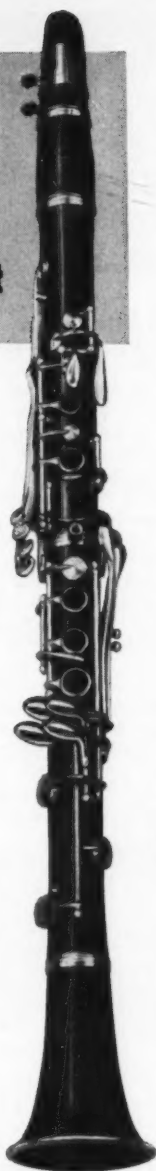
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All finger-ring tone holes are precision machined and installed according to the high standards of engineering in this country . . . standards that are unrivaled anywhere in the world. Undercutting of holes used to compensate for the inaccuracies of cut, trim and try methods of manufacture were abandoned as obsolete in this country many years ago.

**FIRE FORMED KEYS** of Pedler clarinets are made of hard nickel alloy . . . as fine as those made by any method whatsoever, and infinitely superior to brass or "die-cast" keys used on some instruments. All keys may be adjusted or repaired by standard methods. Each key of a Pedler Clarinet has its own hinge and posts . . . no "double-duty" actions as found on many imported instruments.



## **Pedler EBONIE clarinet**

Made from *Ebonie*, a material especially developed for woodwind manufacture, this clarinet is built to withstand rugged use in inexperienced hands. It's a great favorite of bandmasters who insist that their groups play in tune.

Model 96—Natural finish nickel silver keys, polished to a high gloss. Boehm system; 17 keys, 6 rings. Complete with case . . . **\$120**

Model 156—A popular favorite of both students and bandmasters. Bright cobalt/nickel plated keys. Boehm system; 17 keys, 6 rings. Complete with case . . . **\$135**

Model 146—Finest of non-wood clarinets—professional quality throughout. Bright cobalt/nickel plated keys. Boehm system; 17 keys, 6 rings. Complete with case . . . **\$175**  
(Models with 7 ring keys available)

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Built of special seamless nickel silver with a wall thickness of .042 inches, twice as heavy as most metal clarinets. This provides the band or orchestra true woodwind tone, even when a whole section is comprised of Pedler Silver Clarinets. Inferior types often produce a "tinny" tone quality in groups. All tone sockets and posts are flame welded to the body . . . not soft soldered.

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## **Pedler GRENADILLA clarinet**

Crafted from the finest of seasoned Mozambique grenadilla wood . . . aged from 10 to 12 years. Precision shaped in the most modern machines, and handcrafted to perfection seldom equalled. These clarinets are built to satisfy even the most discriminating artists.

Model 106—Grenadilla body with *Ebonie* bell and barrel joint. Bright cobalt/nickel plated keys. Complete with case . . . **\$135**

Model 166—Gleaming silver plated keys. Boehm system; 17 keys, 6 rings. Complete with case . . . **\$165**

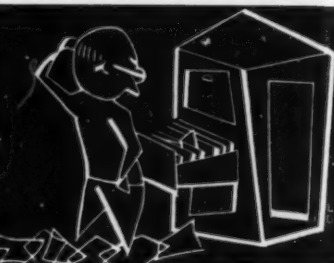
Model 176—Each entire key system is custom made by an individual craftsman with years of woodwind experience. Heavy silver plating on keys and posts. Boehm system; 17 keys, 6 rings. Complete with case **\$225**  
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# SMART IDEAS



## all about drum heads

### American Rawhide Has New Booklet for Drummers

John P. Noonan, nationally known drummer and percussion educator at Illinois Wesleyan University, has just co-authored a new booklet with Howard Emery of the American Rawhide Mfg. Co. Its title tells the story: "All About Drum Heads." The chapter headings indicate its usefulness to drummers:

"How to choose drum heads; how to tension heads; installing new drum heads; how to tuck drum heads; weather problems with tympani, and tips on drum head care."

The two authors of the book are certainly well qualified as drum head authorities—Mr. Noonan, widely known in education circles; and Mr. Emery, leading manufacturer for twenty-five years and originator of Amrawco's exclusive gauged heads. Along with the above book, Mr. Emery has also just made another one available which contains sheets of paper accurately gauged in thicknesses exactly like Amrawco drum heads. Each thickness is numbered, so that when a drummer decides which gauge is best for his purpose, he can even order his heads by mail and forever after be assured of his own specific choice without the bother of going over a stack of heads himself.

Teachers and students may obtain these two booklets free of charge merely by writing to American Rawhide Mfg. Co., 1103 N. North Branch Street, Chicago 22, Illinois. Be sure to mention the SM.

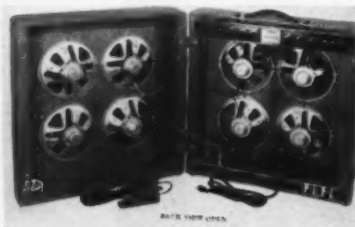
### T & D Has New Addition to Amplifier

Targ & Dinner, Inc., "The Wholesale Music Center" is pleased to announce a new addition to the Danelectro Amplifier line. The Danelectro "Commando" amplifier features eight inch speakers, 9 tubes, vibrato, remote control and 30 watt output.

This 30 watt amplifier is more powerful than most all 50 watt amplifiers because of the high efficiency of the Danelectro 8 speaker system. There are two separate vibrato controls, one for speed and one for strength.

The Danelectro "Commando" is truly designed for 3-D sound because speakers may be channeled in any direction for best sound diversification.

Size 22 x 22 x 9 closed, opens to 44 inches—only 4½ inches wide,



easily portable—attractive two-tone tweed covering and genuine leather carrying handle. Priced at \$297 retail. Write Targ & Dinner, Inc., 425 South Wabash, Chicago, Illinois for more details. Be sure to mention the SM.

### New Type Spring Invented For Woodwind Instruments

Eugene Sander, of 409 South Arcade Avenue, Elkhart, Indiana has just been granted U. S. Patent No. 2,686,450 for a new type spring suspension that will eliminate all needle and flat springs on reed musical instruments. This spring, which is a coil type made from a non-corrosive material, will save on labor and material costs. It can be used on all keys and never have to worry about rusty or broken springs.

This type coil spring eliminates the need for fitting the keys between posts and for drilling the posts for needle springs. It also does away with the soldering of spring hooks on all

(Turn to page 32)



### Wexler & Co. Now Has Piano "Play It"

Now anyone . . . young or old . . . can play a song the very first time he sits down at a piano . . . without previous training or practice. It's easy with the new PLAY-IT GUIDE.

PLAY-IT eliminates the need to decode musical notes, decipher symbols and practice scales. The novice absorbs these mysteries of music while actually enjoying the thrill of playing complete compositions and tunes.

Here's how it works: The heart of PLAY-IT is the PLAY-IT roll, rotated by a foot pedal which the player controls. The player strikes the keys directly under the arrows, using the fingers indicated by the numerals, to experience an unforgettable thrill. He is playing all the parts of a piano composition—melody, harmony and bass—exactly as scored. There's a new thrill with each piece mastered, new satisfaction every time he entertains himself, family or friends.

Educators in the music division of public and parochial schools are quick to recognize and endorse its advantages. List price, each \$35.94.

Wexler offices are at 1243 S. Wabash, Chicago 5.

### H & A Selmer Sells Jesse French Business

The P. A. Starck Piano Co., sixty-three year old Chicago piano manufacturing firm, has acquired the Jesse French & Sons piano business from H. & A. Selmer, Inc. of Elkhart, Indiana, it was announced by P. A. Starck, president.

Jesse French & Sons, for more than seventy-five years a name well known in the music trades, becomes a division of the P. A. Starck Piano Co., which will be the sole manufacturing and selling organization for Jesse French Pianos.

The transaction with Selmer did not



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Illinois Wesleyan University  
Indiana University  
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Ohio University  
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**BRILHART MUSICAL INSTRUMENT CORP. CARLSBAD, CALIFORNIA**

## SMART IDEAS

(Continued from Page 6)

involve real estate, machinery, or equipment. Manufacturing of the Jesse French line will be transferred from New Castle, Ind. to the Chicago plant of the P. A. Starck Piano Co.

J. M. Grolimund, president of H. & A. Selmer, Inc., states that disposition of the Jesse French business was decided upon to permit the firm to concentrate on its rapidly expanding band instrument business. Originally an importer of French band instruments, the Elkhart, Indiana firm now manufactures instruments as well.



## Artley Completes Plant Additions—Doubles Space

Recent additions to the plant of D. & J. Artley Inc., Elkhart, Indiana, have doubled the previous floor space and enabled output to be tripled according to Don Artley, president of the well known woodwind firm.

"Despite this expansion, however," said Mr. Artley, "we still can't keep up with the demands for our flutes and piccolos. In the past two years, demands have more than tripled, so even with our increased floor space and production facilities we still are trying to catch up on back orders."

The present modern, fireproof, concrete Artley plant is a far cry from the modest one-room factory in which production of Artley flutes and piccolos was started in 1939. In only 7 years, however, the demand for these instruments made larger quarters imperative, and in 1946 a new building was erected on the outskirts of Elkhart at 1519 W. Bristol street. This location was selected because there was plenty of room for future expansion if and when needed.

The need was not long in coming, as each year found the demand for Artley instruments greater than that of the previous year. So in 1951 the first addition to the new plant was built to provide room for a buffing and key department. Then in January, 1954, work was started to provide still more space for mounting and finishing departments, plus raw material and parts storage. In the remodeling, new office space was added as well as an attractive reception



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*Most Accurate Intonation*

*Finest Tone Quality*

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these two Conn standard saxophones are  
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straining! Both models have the finest, most  
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TENOR

6M  
ALTO

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January, 1955

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9



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*Committee Model*

**martin**  
the extra range trumpet

THE MARTIN BAND INSTRUMENT COMPANY, ELKHART, IND.

## SMART IDEAS

(Continued from Page 8)

room for visiting musicians and music dealers.

Throughout the plant modern fluorescent lighting provides glare-free, restful illumination for all production workers, and the colors of walls and ceilings were specially selected for minimum eye strain and maximum efficiency. Visitors to the newly enlarged and remodeled plant have praised it as being one of the most modern in the musical instrument industry.

A complete line of flutes and piccolos are offered under the Artley name—ranging from low-priced student models to finest sterling silver professional instruments. Sold only through approved dealers, all Artley instruments are priced complete with deluxe carrying case and zipper case cover.

Don Artley personally tests and inspects every flute and piccolo before shipment. Many improvements and refinements in the design and construction of Artley flutes and piccolos have been developed by Mr. Artley in his constant search for better, more perfect instruments. One of his most important recent improvements is a new foot joint mechanism which eliminates the bridge construction on the C-sharp key. This exclusive feature is found only on Artley flutes—except on the lowest-priced student model.



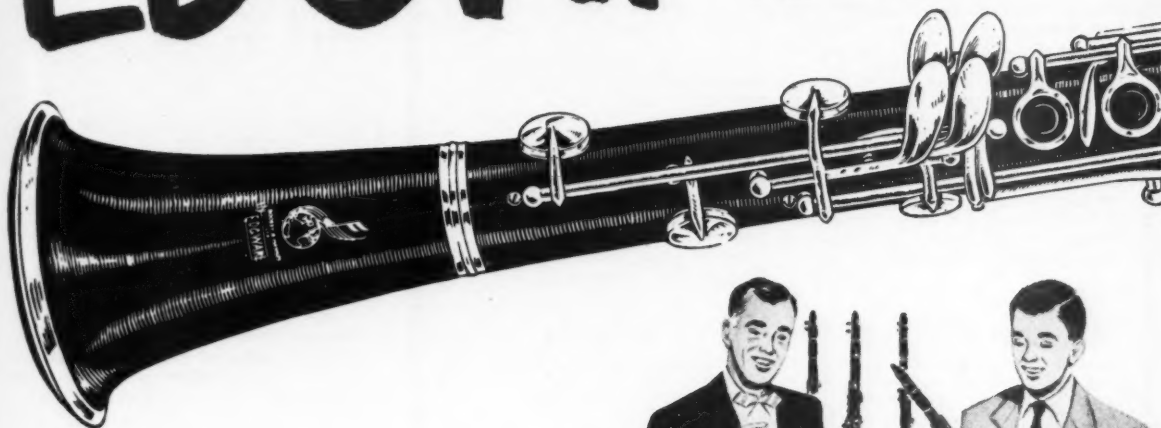
### Leblanc Awarded A. L. Certificate

The G. Leblanc Company, Kenosha, Wisconsin, was recently awarded The American Legion Certificate of Appreciation for their outstanding record of employing physically handicapped veterans. The award was presented to Leblanc president, Vito Pascucci by Gordon Roselip, National Committeeman of The American Legion. Only 48 awards are given each year, one in each state, and the Leblanc Company was chosen as the company in Wisconsin which has done the most to help disabled veterans.

Mr. Pascucci, himself a veteran of World War II says, "We have had a great deal of success in training

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grenadilla wood  
clarinet with case  
**\$129.50**

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# Modern Band Series

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## \*VINCENT YOUMANS FANTASY

Contains Great Day, More Than You Know, Time On My Hands, Without A Song and Drums In My Heart.

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Also published for mixed (S.A.T.B.) voices.

## \*WIZARD OF OZ FANTASY

Contains We're Off To See The Wizard, If I Only Had A Brain, The Merry Old Land Of Oz, Ding-Dong! The Witch Is Dead and Over The Rainbow.

Scored for band by Paul Yoder.  
Also published for mixed (S.A.T.B.) voices.

## \*IRENE OVERTURE

Contains Alice Blue Gown, The Talk Of The Town, Irene, To Be Worthy and Castle Of Dreams.

Scored for band by David Bennett.  
Also published for mixed (S.A.T.B.) voices.

## \*RIO RITA OVERTURE

Contains Rio Rita, Following The Sun Around, The Kinkajou, The Rangers' Song and If You're In Love You'll Waltz.

Scored for band by David Bennett.  
Also published for mixed (S.A.T.B.) voices.

## A MELODIC CARAVAN

Contains I Feel A Song Comin' On, I'm In The Mood For Love, It's A most Unusual Day, Don't Blame Me and Cuban Love Song (Beguine Tempo).

Scored for band by Paul Yoder.

## BLOSSOM TIME OVERTURE

Contains Song Of Love, Let Me Awake, There Is An Old Vienna Town, My Spring-time Thou Art, Keep It Dark and Three Little Maids.

Scored for band by David Bennett.  
Also published for mixed (S.A.T.B.) voices.

## MISSISSIPPI SUITE OVERTURE

Contains Father Of Waters, Huckleberry Finn, Old Creole Days and Mardi Gras.

Scored for band by David Bennett.

## COLORAMA

Contains Deep Purple, Autumn Serenade, Royal Blue and White Orchids.

Scored for band by Paul Yoder.

## \*\*TRIUMPHAL MARCH

From the M-G-M picture "Quo Vadis".  
Scored for band by Erik Leidzen.

## \*\*CONQUEST

From the 20th Century-Fox picture "Captain From Castile".

Scored for band by David Bennett.

### Full School Instrumentation

Full Band \$8.00 — Symphonic Band \$12.00

## DEEP PURPLE

Scored for band by Walter Beeler.

## SONG OF THE BAYOU

With vocal solo.

Scored for band by David Bennett.

## STREET SCENE

Scored for band by David Bennett.

## TWO AMERICAN SKETCHES

(March and Nocturne)

Scored for band by David Bennett.

## PARK AVENUE FANTASY

With vocal solo of "Stairway To The Stars".  
Scored for band by David Bennett.

## DOLL DANCE

Scored for band by Walter Beeler.

## LAURA

Scored for band by Walter Beeler.

## ON THE TRAIL

From the "Grand Canyon Suite".

Scored for band by David Bennett.

## \*THEY CALL IT AMERICA

Scored for band by David Bennett.  
Also published for mixed (S.A.T.B.) voices.

## MY OWN AMERICA

For band and mixed (S.A.T.B.) chorus.  
Scored for band by Merle J. Isaac.

## MARCH FOR AMERICANS

Scored for band by David Bennett.

## THROUGH THE YEARS

With Cornet or Trombone solo.  
Scored for band by Erik Leidzen.

### Full School Instrumentation

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\*May be played with or without mixed (S.A.T.B.) chorus.

\*\*Full score included with symphonic band.

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## SMART IDEAS

(Continued from Page 10)

so-called "handicapped" veterans in the assembly and adjustment of musical instruments. Far from being a handicap to us, many of these men rank among our most highly skilled craftsmen. Where a veteran has been partially disabled in the legs, it seems as though nature compensates for this handicap and enables him to become especially skillful with his hands. So many of our operations involve extremely delicate and exacting hand work—we are always glad to find men who are able to develop these special skills which are so important in the manufacture of musical instruments. Where manual skill is of primary importance, industry should make fullest use of this valuable source of manpower."

The citation reads: "The National Executive Committee of The American Legion, upon recommendation of the National Employment Committee of the organization, has conferred on the G. Leblanc Company, Kenosha, Wisconsin, this Certificate of Appreciation in recognition of the sincere appreciation of the three million members of The American Legion for its outstanding record in the employment of physically handicapped veterans.—Sanborn P. Wilkins, National Commander."



A rare photograph of Henri (left) and Alexandre Selmer testing their famous clarinets.

## Selmer Celebrates 50th Year as Part of U. S.

It has been just 50 years since Selmer (Paris) Instruments were first exhibited in the United States at the 1904 St. Louis Exposition, and according to J. M. Grolimund, president of H. & A. Selmer, Inc., Elkhart, Indiana, several important events are planned in celebration of the anniversary. Among these, Mr. Grolimund said, is the introduction of the new Selmer (Paris) Omega Clarinet. This magnificent instrument, priced at \$500, is probably the most luxurious clarinet ever placed on the market. This is the first of two major additions to the Selmer line in recent months.

(Turn to page 66)





# The Band Stand ...



By Arthur L. Williams, A.B.A.  
A Section Devoted Exclusively to the  
**COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION**

## HAPPY NEW YEAR!

By the time you read this you will have a new set of National officers of the College Band Directors National Association and the big 8th National Conference will be history. Watch for the full announcement of what happened in Chicago, December 17-18, 1954 on this page in the FEBRUARY ISSUE since this issue had to be written on Thanksgiving Day.

### Intercollegiate Band Festivals Planned for 1955

Two impressive Intercollegiate Band Festivals have come to the attention of your editor recently. In chronological order these are:

1. OHIO INTERCOLLEGIATE BAND FESTIVAL, Western Reserve University, Cleveland, Ohio, Saturday and Sunday, March 5-6, 1955, with Commander Charles Brendler, Director, United States Navy Band, Guest Conductor. The concert will be presented in the Music Hall of the Cleveland Public Auditorium as a part of the program of the North Central Music Educators Association which meets March 5-8, 1955, and brings together music educators from the 10 North Central States which lie to the west of Ohio. This significant band festival—now in its 26th year—was the first intercollegiate band festival ever organized, so far as is known, and is as yet the only such festival in any of the 10 states which comprise the North Central Division. Festival Chairman is Professor Arthur Saam Best, Head of the Music Education Department, Western Reserve University, Cleveland, Ohio. Other members of the local committee are: George S. Strickling, Director of Music, Case Institute of Technology, Cleveland, Ohio (also Director of Choral Music at Cleveland Heights High School), Kenneth V. Snapp, Head of the Wind Instrument Department, Baldwin-Wallace College, Berea, Ohio, and Arthur L. Williams, Professor of Wind Instruments and Music Education, Director of Bands, Oberlin College, Oberlin, Ohio. Watch for further information.

2. NEW ENGLAND INTERCOLLEGIATE BAND FESTIVAL, Lowell State Teachers College, Lowell, Mas-

sachusetts, Saturday and Sunday, April 2-3, 1955. A balanced band of between 85-90 players will be selected from the various New England colleges and universities, of which some 28 schools participate. The festival has been in organization for several years, and this year is being organized by Dr. Cyrus D. Thompson of the Massachusetts State Teachers College at Lowell.

### Calling All Pictures— College Concert Bands, That Is!

Your editor has endeavored to secure pictures of college concert or symphonic bands for printing in these columns—one per issue—since he started the column in November 1951. Since the first such picture was used in February 1952 the following Divisions of the College Band Directors National Association have had this representation:

Eastern Division 2  
Southern Division 2  
North Central Division 13  
South West Division 3  
North West Division 2  
California-Western Division 3

This page has called for you to send in your pictures, and all members have been written a letter urging that pictures be sent in. Despite all of this, your editor is forced to report that the only pictures submitted that haven't been used to date are 4 more

from the North Central Division which has already had more used than the total of the other five Divisions combined. Why should this be? Why not become worthy of that recognition you all feel you should have? You are defeating yourself if you don't get that concert band picture taken and mailed to the School Musician magazine at once. Note the new address: The School Musician, Suite 302, Joliet Building, 4 East Clinton Street, JOLIET, ILLINOIS.

### More First Performances by College Bands

(Continued from the November 1954 issue)

#50. Dante FIORILLO—DANCE FESTIVAL FOR BAND, first performance January 15, 1950 in Oberlin, Ohio by the Oberlin Symphony Band, Arthur L. Williams, conducting. Program note: "Born in New York City, Dante Fiorillo is one of the most outstanding and prolific young American composers with 12 symphonies, several concerti for various instruments and works for chamber and choral groups, as well as a rapidly growing number of compositions for band to his credit. His Piano Concerto won for him the Pulitzer Award in 1939, several Guggenheim Awards and the Society of Professional Musicians Award in

(Turn to page 44)



PICTURE OF THE MONTH: Iowa State Teachers College Concert Band, Karl M. Holvik, Conductor, Cedar Falls, Iowa. Setting high standards in its area, this fine concert organization has made a reputation for itself wherever they have appeared. Their conductor, Karl Holvik, has been serving the College Band Directors National Association as State Chairman for the Committee on Promoting Original Band Compositions, one of the CBDNA's most important and active committees. We wish them success in their future service to bands and band music!

# Teaching Rhythm Bands In Rural Schools

By Gwen Lemke

There are so many approaches to rhythm band music, and different types of rhythm band.

## The First Session

The easiest way to start is to pick out a march with a strong beat. Sousa's El Capitan, or Stars and Stripes Forever are two examples. Let your band keep time to the music. It is easiest to use a victrola while the teacher helps by using an instrument herself in front of the class.

Another easy method is to use a regular victrola album for rhythm bands. RCA puts out one prepared by Miss Lilla Pitts and Miss Gladys Tipton called "Music for Rhythm Bands" for primary grades.

Each selection is analyzed in the front of the album. It is necessary to listen to the record and observe the analysis before presenting it to the class. It helps to outline the selection on the board like the following, using "Minuet in G" by Paderewski as an example.

### Tune A 1. Legato $\Delta$ on beat

### 2. Answer $\Delta$ on beat

### 3. Bird end of each phrase

### Tune B 1. $\theta$ running

### 2. C - crash at end of phrase

### 3. C - repeat run crash at end of phrase, etc.

A third approach is to play a record having the students help select the instruments to be used on the different melodies. A fast running melody using an instrument that can make a continuous running sound, the bells, or shaking tambourine, maraca, and the striker going in a circular motion on the inside of a triangle.

If the tune is a high running melody, have the students pick out the instrument that sounds high to them. If it is a low running sound pick out an instrument that sounds low.

For climax situations, most likely

they will choose the crashing of a cymbal.

Also look for smooth passages and a smooth sounding instrument. The rhythm sticks are used mostly for keeping time.

Another method is to take a song that the whole class knows, and write the words on the board. Over the word put the symbol of the instrument which they want to hear.

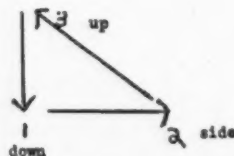
For example:

$\Delta$  X X  $\Delta$  X X  
My country 'tis of thee  
 $\Delta$  X X  $\Delta$  X X  
Sweet land of liberty  
 $\Delta$  X X  $\Delta$  X X  
Of thee I sing, etc.

the wavy motion being a symbol for a continuous sound.

The last method that I am suggesting takes a great deal of repeating. It is invaluable to rhythm reading, note value, and developing the student to follow a director.

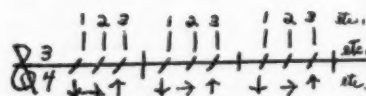
Three four time is the easiest to teach. It can be compared to a triangle. In beating 3-4 time the director's first beat is a down beat (right hand starting at the top); then a side beat (away from the body); then an up beat to the top of the triangle.



Draw a triangle on the board as demonstrated with the counts marked. Let the class beat out a triangle, counting as they beat. Next, chanting and clapping softly on each count or beat. Last, counting as the director beats out a triangle and the students counting and playing their particular instrument.

Next step, show them what it looked like in music, eight measures

is sufficient.



### 1. Draw the staff line first.

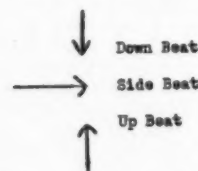
### 2. Treble clef.

3. 3-4 time signature, pointing out that the top number tells how many beats or counts to put in each measure, in this case 3.

4. Make the eight measure bars, putting a double bar at the end. This is a musical sign telling the musician that this is the end of this particular section.

5. Put 3 counts or 1, 2, 3 above each measure.

### 6. Put 3 beats under each measure.



7. Point out that the bottom number of the time signature tells what kind of note gets 1 count.

8. Put "th" after the bottom number in this case 4th and ask for volunteers in upper grades suggesting that they compare it to a fourth of a dollar (a quarter). A quarter note looks like this (j). The time signature says put 3 quarters in each measure or in money to put 75c in each measure.

Have the class add the different measures. The instructor should make a mistake and put in only one quarter or 2 quarters—see if the class notices. If not, check the work when through and point out that each measure has to have 75c or 3 quarters worth of notes.

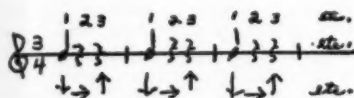
The last step is to follow the music on the board with instruments. The director beating a triangle while a record is playing "Minuet in G" Pader-

ewski or any record using 3-4 time.

### The Second Session

Review the first session quickly. This time play only on count one, or the down beat. Have the band chant 1, 2, 3 as they play—counting 1 louder than the other two. Play with them, going slowly, increasing the speed, then decreasing the speed so that the band must follow the director.

Next step, show the band what it looks like.



Fill in the first 2 measures, then point out that a musician plays on the notes, but rests when not playing. These rests can be made like a printed Z with a printed C under it, thus C.

Also point out that rests are just as important as notes. These rests are called quarter rests. They are each worth 25c in money. Have the upper grades help add to see that there is 75c worth of either notes or rests in each measure.

Be sure to play a record, while they read the music from the board as the director beats a triangle. One of the students may direct if you find one that can do it.

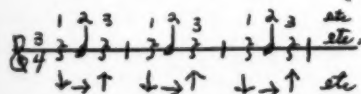
### Third Session

Quick review the first two lessons.

1. Playing on each beat and what it looks like.

2. Playing on the downbeat only and what it looks like.

Play only on count 2 or the side beat. Then show how it looks,

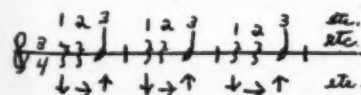


let volunteers fill in the other measures. Sometimes let the older children fill in a measure then work down to the younger child.

Be sure to check to see if each measure has 3-4 (three quarters or 75c worth of music in it).

### The Fourth Step

Is to play on count 3 or the up beat



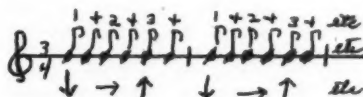
Put to 3-4 music.

The last step is to have each member fill in one measure using either notes or rests—just so there is 75c or 3 quarters worth in each measure.

Check for 75c worth and then have the class play it. Then put it to music while the director beats out the triangle shape.

The director saves a great deal of time and effort if he demands perfection in a playful way. Go back if someone makes a mistake, especially at the last session where each measure would be different.

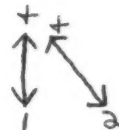
There is an added step using eighth notes for running passages that look like this



The second fast note coming on count "and". So the class would count

1 + 2 + 3 +

Also for a continuous sound for two counts, the class would use a half note which is worth two quarters in money.



(Turn to page 63)

Table number 1 is a table comparing money to notes, rests and fractions, and how many quarters or beats.

To explain the table, point out to the students that in

1. Dividing the fraction, the bottom number is doubled.
2. Dividing the note something is added.
3. A dot after a note says "I am worth  $\frac{1}{2}$  the note in front of me".

Therefore a dotted half note is worth .75

$$d = .50$$

$$\text{Half of } .50 = .25$$

Therefore  $d = .75$  or 3 quarters or beats

Now if a person wants to write a note using a continuous sound for 3 beats he would use a dotted half note, etc.

In writing 2-4 time put in two quarters or 50c worth notes and rests. Beat a down beat and a side beat. The and count being up at the top.

TABLE NUMBER 1

Fractions	Notes	Rests	Money	Beats or Quarter
1			1.00	4
1/2			.50	2
1/2 & 1/4			.75	3
1/4			.25	1
1/8			.12 $\frac{1}{2}$	1/2 (take 2 to make 1 quarter)
1/16			.06 $\frac{1}{8}$	1/4 (4 to a quarter)
1/32			.03 $\frac{1}{16}$	1/8 (8 to a quarter)



## A Reno Piano Teacher Goes—

# All Out For Class Piano

By Florence Billinghamurst

### Foreword

Class piano offers itself as unquestionably the most exciting means of providing group motivation for musical learning. The fact that group instruction requires a different emphasis from the private lesson often causes the teacher to hesitate in trying her hand at class routine. Questions of how to choose material that will lend itself to group instruction; of how to manage with limited space and equipment of the average studio as well as how to combine private and class lessons without over-burdening students financially—all need consideration.

The following excerpt of the personal letter from Miss Florence Billinghamurst—who by the way hadn't the faintest idea of writing a magazine article!—provides enthusiastic answers to these and other questions of how group instruction can vitalize piano instruction at all age levels. The experiment described followed Miss Billinghamurst's attendance at the Class Piano Methods and Workshop-course given by Fay Templeton Frisch, National Chairman of Piano committee, Music Educators National Conference, at the University of Southern California's School of Music Summer Session, 1951. The application this teacher made of group instruction should find a sympathetic audience with studio teachers everywhere who share the same ambitions and goals for consistently more effective teaching.

Dorothy Bishop.

"Now for the *Fun* I've had with piano classes this year! The combination of class instruction and private lessons for everyone has been *ideal*! The students have gained a tremendous amount and have had a wonderful time in the process. As for myself, I've spent hours working out the details but have enjoyed keenly every minute of it.

"There were two rather thorny problems to be solved at the outset. The first was: How to offer both class and individual instruction to every pupil in my class without an additional tuition cost to the parent or a financial loss of time to the teacher. The second was: How to introduce class piano into the studio

and correlate it effectively with individual instruction.

"The first problem had proven a stumbling block to me several years before when the pressure of an insistent waiting list of prospective students forced me to discontinue two very successful weekly classes given free of charge to my younger pupils. The children were so disappointed at that time that they prodded me for months to resume the classes but the necessary time for classes never seemed to be forthcoming. During the summer session of 1951 at the University of Southern California. I had the rare good fortune of witnessing Fay Templeton Frisch carry out her tremendously effective class procedure utilizing chord approach with piano classes of differing age levels, and I returned to my Reno studio, as you know, convinced that I must find the answer to my problem. I did find it, I believe, in this very satisfactory manner. In order to marshal the necessary time for the five piano classes necessary to accommodate my entire group of students, I deducted ten minutes from each 45-minute private weekly lesson. The result was a weekly class and a weekly individual lesson for each pupil.

"As for the second question—how to correlate effectively class and private instruction, I reorganized the whole year's work in my piano studio around the class as a unit, thus making the group procedure the central core of musical study and activity for every student. Just to try to elucidate as to how compatible class and private lessons are, we found that the greater range of individual repertoire which was made possible by individual private lessons could be used as a contribution on the part of each pupil to the class when and where it fitted in with the class project and illustrated it. When, for instance, after several months of class experience, pupils had become familiar with the primary chords (tonic, dominant seventh, and subdominant, or, as we say more simply, the I, V7 and IV chords) in various keys one youngster often would play a musical composition he had learned in his private study for his classmates, during the class lesson. They, in turn, proceeded to observe carefully and name the underlying chords

he was playing as analysis following his performance. In this way both individual and class were absorbed in the activity.

"I have had two main objectives which I believe to be attainable for each group: first; to give each pupil as much ensemble experience in playing or participating in music-making as possible, allotting the greater share of responsibility to those pupils who were the most experienced musically; and secondly, to try to induce each member of the class to develop for himself a keyboard vocabulary of primary harmonies for ease and spontaneity in reading, transposing, memorizing, and in general, "feeling" the music.

"The five classes were grouped in the following manner:

1—Nine girls (members of third and fourth grades in elementary schools) Six of these pupils had had one or two years of private music lessons, while three were absolute beginners in September 1951, but by the incentive of trying to catch up with the class by special coaching in their private lessons, they succeeded in joining the group within two or three months and eventually became capable members of the class. Had time been available I would have formed a special class for them, but since this was not possible, and since their efforts were stimulated by those ahead of them, they actually were the gainers, accomplishing about twice the usual amount covered in the first year of piano study. I was proud of them.

2—Five boys (also third and fourth graders)

My studio is equipped with two pianos; and to combine boys with girls in one class would not have given them enough individual time at the keyboard. There must be frequent rotation from the silent keyboards to the piano in order to provide stimulating musical experience. They were very active children and really kept Teacher on her toes!

3—Class of ten members (sixth, seventh, and eighth graders)—a splendid group.

4—Class of eight high school students and two college freshmen—both



boys and girls. We accomplished a lot.

- 5—Group of seven women. Four members were private pupils of mine including a legal stenographer and a graduate of Mills College who had taught public school music before she was married. The other three women with some musical training previously who would like to be studying piano but for the fact that their family budget was being spent on their children who are members of my younger classes! So to the ladies of this group I made class instruction a courtesy, since I felt that in one way or another they were undertaking enough of a financial burden already.

"Mrs. Frisch had suggested a tea in September for the Mothers as a dignified and effective way of introducing the idea of piano class instruction. The Mothers were most receptive (with one exception) and were anxious to see the classes in action. Some still had not seen the class procedure by the end of the spring term, however, and so to make sure that all of them ultimately did understand what was taking place, I included as the first group in both recitals this June 'A Visit to the Junior Piano Classes'. This was presented by members of the youngest boys and girls groups in action together and the Fathers as well as the Mothers saw the procedure and class routine, which I explained was the plan introduced by Fay Templeton Frisch, nationally known exponent of this trend in musical education. The children had a delightful time and were little angels, and the audience was much impressed.

"The Superintendent of the Reno city schools and his wife were present and later commented that they surely regretted the fact that their daughter had not had the opportunity of being a member of the piano class when she was my pupil several years ago. (Earlier in the spring, two of the grade school principals, several public school teachers, one retired musician, and two piano studio teachers had visited the class, leaving with enthusiasm and praise for the effectiveness of the piano class from an educational point of view.)

"The expressed opinion of the audience was that 'A Visit to the Junior Piano Classes' was entertaining as well as instructive musically. The children were highly pleased to demonstrate that as the result of the year's class instruction, they could play 1) 'The Brave Old Duke of York' in *any major key* upon request from a member of the audience. (This number calls for a chord bass using the I and V7 chords.) 2) To prove that they were also familiar with the IV chord in each major key, they began the transposition of

'Twinkle, Twinkle Little Star' into various keys, and I had to warn them not to bore their guests with renditions of the song in all twelve keyboard positions! 3) For the sake of a little variety, a solo version of 'In the Hall of the Mountain King' (Grieg) played by Marlyn B. and accompanied by rhythm sticks and jingle clog on the part of the other members of the class produced a dramatically effective climax. All of which brings us to the 'Finale'. 4) This was a multiple arrangement of 'Camptown Races' which had literally grown out of class experimentation in constructing the melody by the scale degrees of each phrase—55535-653 32 32 etc.—in order to more easily transpose the melody into new keys at a later time. The printed score was never consulted, appropriate chords being selected by experiment. During the recital, one performer played at each piano while the entire class sang the words. 'Camptown Races' was thus played with gusto three times, the second time with the addition of an 'um-pa' bass (composed of a simple left hand chord followed by its right hand duplication an octave higher; and the third and last time enlisting the aid of sticks and jingle clogs for extra rhythmic effect. The rather startling over-all effect really made one's feet feel like tapping.

"As to the effectiveness of class piano, these pupils themselves see the benefits and have commented happily about how much easier it is nowadays to read the bass clef than it used to be and how easy to memorize it has become, not to speak of the added fun of making music together in the class. The weekly private lessons give ample opportunity for extra assistance on class matters to those children with less musical experience and background than the other members of the group.

"I have gone into some detail regarding the year's activities with the youngest piano classes. Let me try to point briefly to *differences in range of subject matter* covered by each of the remaining three classes—the Junior High School group, the Senior High and College class, and finally the group of Adults.

"I shall hurry along a bit. To the Junior High group we introduced the same primary chords and their inversions, transposing melodies into various keys, of course, but extending our study to an explanation of the fact that each chord receives its name from the *degree of the scale* upon which its root tone is located. First, we played the scale of any given major key and then we followed this with a solid and broken chord sequence of the primary chords (I, IV and V7) in root position, for the purpose of orienting these chords within the key. Somewhat later, I introduced to the students a chord bass,

familiar to everyone in waltz and common time, which uses the left hand octave followed by the second inversion of the I chord and proceeds in this manner to either the V7 or the IV chord or both in turn, the appropriate chord position or inversion being determined by the recurrence of the common tone. In this way the class harmonized freely 'O Susanna' and other simple Stephen Foster or folk melodies. Some youngsters could handle both bass and melody successfully at the same time while others contributed either the bass or the melody two pupils performing together at both pianos. An amusing favorite was 'Who's Afraid of the Big Bad Wolf', no printed music being used, since melodies had been first dictated by scale degrees and then transposed to different keys.

"The first part of the autumn term we made much use of Wagness 'Piano Course' Book III because it effectively presents simple compositions based on primary chords as well as other diatonic harmonies. When I suggested that there might be some songs in their school music-books which would be fun to harmonize, several youngsters spoke up as one individual, 'Oh, we've been doing that already!' Of course there was also much ensemble playing, a particular favorite being 'O Dem Golden Slippers' arranged for two pianos. This was truly a delightful class of students.

"The High School Group in addition to a work-out of basic chords in all keys and in various inversions, received emphasis upon different types of improvised basses to dictated melodies. Also they were introduced to simple keyboard modulations, (a) adding flats and (b) adding sharps making a circle of keys. And we touched on diminished sevenths, added 6ths, 9ths, etc. One high school girl who had lost interest in Grieg and Chopin and became somewhat enamored of 'Deep Purple' used the latter as a class project to illustrate ninth chords. Several of the pupils said that they could now make up basses to most of the songs they knew. We also did ensemble sight-reading as well as having assigned projects for two or four players at a time. 'Sleeping Beauty Ballet' (Tchaikowsky), 'Malaguena', and an arrangement by Morton Gould of 'Czardas' (Monti) which is very pianistic were beautifully performed as numbers in the recitals. I feel that although more time is necessary to completely absorb mentally all the harmonic material presented to this class during the school year just past, that we did cover a lot of territory with considerable effectiveness.

"And now for my pride and joy—'The Adult Class'. I have always enjoyed teaching adults because they don't bother with piano study unless they love music. Also they are mature  
(Turn to page 52)



Recent years have seen a great increase in instrumental music instruction in United Kingdom Schools. Here (l) is a typical school orchestra, that of Mount Pleasant School, Huddersfield, England. A typical junior violin class (r) under instruction at a United Kingdom School.

# English Strings Are On The March

*By W. G. Williams*

Before discussing any single aspect of education in Britain, such as the place of instrumental music in schools, it is necessary to appreciate that a great variety of methods and results is to be expected. There are many different types of schools, ranging from those controlled by local education authorities (sometimes referred to as state schools since they are run by local governments) to those independently controlled (for example, the "public" schools).

Because education is largely decentralized, it is often extremely difficult to give precise answers to questions about particular aspects of education in Britain.

The variation in aims and achievements is very noticeable when the teaching of instrumental music is considered. All schools include singing in their activities, but there are many which provide nothing in the way of instrumental tuition. On the other hand, in recent years, many schools have introduced some form of instrumental tuition and many "public" schools (or private schools as they would be called in U.S.A.) are proud of their strong tradition of instrumental playing. There is also evidence that instrumental classes are not new even in the schools run by the local education authorities. I have myself seen photographs of school violin classes which were in existence before 1900.

## Music Organizers

With the passing of the new Education Act in 1944 the emphasis in education shifted from the lessons to the pupils and much more attention is paid nowadays to the ability and aptitude of each individual pupil. This has meant for many a youngster with latent musical ability a chance to develop his gift. As a result of this shift of emphasis, many local education authorities have encouraged the formation of instrumental classes in their schools, and to this end have appointed school music organizers.

In addition, much encouragement and advice has been given by the Ministry of Education. To meet the need for more instructors the Ministry holds periodic courses to enable professional players and others to become instructors in schools. In addition to these trained musicians, many teachers of instrumental music in schools teach academic subjects primarily, giving part of their time to instruction in music.

An account of the start and growth of instrumental music in one town will perhaps give a clearer picture of what is happening in many areas of Britain today.

Appointed in 1945 as music organizer to Huddersfield, an industrial town in the north of England (population 130,000) with the express injunction to develop music in the schools, I found that whereas there

was a fine choral tradition—understandably so as the town's Choral Society has achieved world wide renown—there was no instrumental teaching of any kind in the schools.

During 1946 a pilot scheme was started in a school where there was a keen headteacher. It was announced to the scholars that a violin class would be started if sufficient numbers were forthcoming. The children were expected to pay for their own violin outfit, and the headteacher was willing to collect the money in weekly installments. Free lessons were to be given out of school hours by a member of the staff who was a competent violinist. It was decided that each class should be restricted to eight. Soon there were sufficient volunteers for two classes, and this enabled the instructor to promote or demote pupils according to their progress.

## Demand For Other Instruments

As soon as it became known that the scheme was proving successful, other schools asked that classes should be formed. Eventually the classes produced violinists competent enough to form small school bands that could play for such school functions as morning prayers, parents' open days and so on.

Soon there came a demand for other instruments and 'cello and viola classes were started. As these instruments were more costly than violins, they were paid for by the Education

Committee and issued on loan to the schools.

While the violin scheme was getting under way, schools were encouraged to develop recorder classes. The promising pupils transferred to piccolos, clarinets, flutes and oboes which they borrowed from the Education Committee. Many on leaving school bought their own instruments and continued their lessons with private teachers or in classes in Youth Centers. In addition, several sets of brass instruments were bought by the Committee and issued to Youth Centers and schools. Visiting instructors were employed to teach woodwind and brasswind classes.

In 1947 the local Technical College founded a Music Department where the most promising of the school instrumental players could receive full time music tuition. Some of the pupils from the earliest school classes have now passed out from the Technical College, many having obtained the external diplomas of recognized national music colleges and in one case an open violin scholarship.

#### National Orchestras

Roughly the position in Huddersfield today is that over 700 children are learning the violin, and many 'cellos, violas, string-bass, wood and

brasswind instruments are on loan to the schools. Several schools have their own small orchestras, and the best players from the schools and Youth Centers meet once a week as two central Youth Orchestras—Senior and Junior. Each orchestra starts the evening with a sectional rehearsal and finishes with combined playing. The standard reached by the senior orchestra is a very high one and Overtures such as Mendelssohn's "Ruy Blas" and movements and symphonies are performed at local concerts. The senior orchestras also are heard on television and on the radio.

Similar schemes are in operation in many areas of Britain, and a generation of instrumentalists is growing up with a very high standard of achievement. This is proved by the existence today of many first class youth orchestras. In particular The National Youth Orchestra of Great Britain bears comparison with many professional orchestras, and has been acclaimed at the Edinburgh Festivals of 1951 and 1952.

Of more recent origin is The National Brass Band of Great Britain, which, like The National Youth Orchestra, collects the best players three times a year for intensive rehearsal and public performances.

THE END

marching practice indoors because of rain. Terry's statement was, "The band's just as important as the team."

In your unjust attitude toward coaches I think you bandmasters can pound your chest and say, "Mea Culpa, Mea Culpa, Mea Maxima Culpa."

Thirdly, use faculty members as chaperones on your trips (long or short) since it brings them closer to the band, rouses their interest and after awhile they take pride in the band as though they were part of it.

#### On the subject of over-friendliness:

Be friendly but firm with band members. Don't try to be a teen-ager with them, sooner or later it will backfire.

Do not get over-friendly with any particular parents. You only have their child four years in high school and remember the uppermost thought in their mind is not your organization but *their* child.

While on the subject of parents, I might add you should not expect to have a monopoly on the time of any member of your organization. Remember that after school hours they must hold down a job in order to support their parents.

#### Concerning music stores:

Be leery of the music store dealer who comes to you and says, "I have taken care of this school for ten years. Here are some horns. You collect the rentals. See you next week." End of quotation, and I might add, end of high pressure salesman.

Speaking of music stores, you might ask some of them what their interpretation of a band fund is.

#### As to band appearances:

Do not make too many, but be prepared for the ones you do make. There should be no "high" or "low" spots as every appearance should be of the utmost importance. Too often some goof says, "Not the whole band, just fifteen or twenty." "Fluff" him off. Your own school affairs should come first and then civic affairs.

#### About your new position:

In taking over a new job—even though it hurts your pride, musician-ship, or what have you—tread slowly in any change you intend to make. Remember that your predecessor (regardless of your opinion) was well thought of by a certain "clique." The same as you are going to be well thought of by a chosen few.

In conclusion what I've been trying to say is build and teach in a constructive manner. Plan to stay at a school four or five years at least in order to see and enjoy the fruits of your labor.

Good luck and if you think that any of us old timers can help you, please feel free to call on us.

THE END

## Friendly Tips

By Tom Fabish



The young bandmaster or lady bandmaster—I mention the ladies since in my travels the last few years I've found some doing outstanding work—with their brand-new, hard-earned degrees are out to lick, reform and set the band world on fire. And, furthermore, they are going to show the Superintendent how things should really be run.

#### The following few pointers may help:

The first and foremost thought in your mind should be to cultivate the friendship and good will of the janitor. Oops! . . . I mean Engineer or Maintenance Man. In the public schools he has relatives on the School Board, or in politics. In the parochial schools the Engineer rates right under the Pastor and watches things when the Pastor is away—on the order of an informer. In short, the Principal of the school states what is to be done while the Engineer states

whether or not it can be done. Some boiler room "sessions" will insure you the stage when you want it.

#### About football, basketball and track coaches:

Too many bandmasters have remarked, "Those lousy coaches." I can't understand this since my best friends and staunchest backers have been the coaches. When Terry Brennan, now head coach at Notre Dame, was at Mount Carmel High School, he made his championship football team get out of the gym for a band



# THE TRUMPET

By Thomas W. Rowlette

The orchestra gives tentative form to sounds that will resolve into melody. A portly soloist rises amidst his fellow musicians and prepares to display his virtuosity. His left hand flaunts an out-sized handkerchief as token of personality. His right hand acknowledges long acquaintance with a glistening, exquisitely shaped musical instrument. It, also, is out-sized, and its silver sharpness provides further identification for a unique artist. Chubby, but sensitive fingers explore the horn's valves as the performer waits his cue. A slight frown of concentration regards the developing theme and discloses the serious attitude underlying a jovial disposition. Louis Armstrong is about to discuss the trumpet.

Without conscious realization of such a responsibility he will honor two traditions. He will insinuate another passage into the legend of a music generally ascribed to Africa through Basin Street and Harlem. He will extend by one more brilliant effort the long history of the trumpet.

A natural need for a solid expression brought the trumpet to jazz. The instrument's forthright characteristics made it a natural medium for that occupation. Through no other musical device has man been able to amplify, so immediately, the strident or sustained tones he wished to utter. It is a complement to the human voice and a vehicle for a variety of human compulsions when it speaks of battle, rhythm, or melancholy.

Judged by the years of its existence, the trumpet has only recently been an accompaniment to the popular dance and a discourser of popular song. To reach that dubious climax several modifications to its original plan, shape and composition were required. Antiquity refuses to divulge its first form and use. Several logical speculations are implicit in the records which can be consulted across an interval of at least 5000 years. The strongest assumption would have the trumpet's first ancestor fashioned from the horn of some cornute animal. (Modern musicology recognizes the validity of that supposition by treating horn and trumpet as synony-

mous.) Whether man, after he discovered that the horn endowed his voice with distance, used it for domestic signals or alarms is immaterial. Whether the mere act of placing the horn to lips brought an immediate esthetic response is not important. It is evident that man prescribed that he would develop the primitive instrument for a variety of purposes, most of which related to communication and the instinct for security. It is equally evident that its highest cultural application would come, as all luxury comes, last.

Imagination need not be taxed to suppose that the simple ritual of calling the clan together by specified blasts on the horn became a refined element of religious rites. The Bible attests the horn's importance in very early spiritual ceremony. Even today the Jewish services of Yom Kippur are heralded with the sound of the shofar—a trumpet-like instrument fashioned from the horn of a ram. The Bible remarks man's opposite use of the trumpet in its account of Joshua's phenomenal victory. The horn as an accessory to warfare has not since duplicated the demolition of Jericho's walls, but it has become an indispensable adjunct to martial conduct. The inspirational and disciplinary notes of the trumpet and its cousin, the bugle, describe familiar patterns for behavior in most military moments.

It is more than mere assumption to believe that man applied his knowledge of wood and metals to the manufacture of horns.<sup>1</sup> Human ingenuity could not restrain its urge to improve the design, dimension, and timbre of the natural product. Experiment has always occupied the mortal mind, and so significant a utensil would not be ignored. By the time the Greeks were awarding laurel wreaths to successful trumpet competitors at the Olympic Games, the instrument must have become as beautiful as their artists could conceive and as mellifluous as their craftsmen could devise.<sup>2</sup>

<sup>1</sup>Vincent Bach, *The Art of Trumpet Playing*, Page 1.

<sup>2</sup>Percy A. Scholas, *The Oxford Companion to Music*, p. 960.

The trumpet has not always meant music. Its first assignment was for stentorian sound. Melodic effect was neither necessary nor expected. A cry that would be heard and understood across the hills and pastures was sufficient. If brashness of tone startled the echoes, it also summoned its audience to close attention. Its acceptance as a clarion for battle was a natural corollary to its domestic occupation. A command to gather for the deliberation of welfare or the safety of numbers was easily converted to its opposite—an order to fight for that same security. Combination of these two ideas made the horn a proper focus for directing the action of warriors and rallying them to a beleaguered standard. A classic reference to this value of the trumpet is contained in the saga of Roland and his horn and the vow of Charlemagne which accompanied it. Even the horn's introduction to religious ceremony entailed no demand for dulcet tone. As a call to worship, volume was more valuable than harmonics, and clarity, rather than chromatics, was a first consideration.

Much of the horn's history has been associated with momentous occasions. The Roman Legions spoke their splendor through the literal blare of the trumpets, as well as the figurative scream of their insignia, the eagle. In fact, they gave the horn its present name by boastfully identifying it with their word for victory—"trumphare."<sup>3</sup> The trumpet's signal for the charge was to them an equivalent to military success. Climbing the scale from battlefield to palace was within easy reach of the trumpet's range. It was soon a familiar of the pomp and circumstance of royal functions. With uncertainty, and then with increasing confidence, it heralded the edicts of emperors and prologued the pronouncement of national decisions.

Probably because of its military emphasis, the trumpet became a masculine prerogative. Among primitive peoples its use by women was a strong and, sometimes drastically punished, taboo. One musicologist cites the death of an Amazonian female who merely looked at a trumpet. Other tribes are known to have destroyed or hidden horns which were sounded by their women.<sup>4</sup> Through the Dark and Middle Ages, men and boys claimed exclusive rights to musicianship with the horn. The phenomenon of a Phil Spitalny all-girl orchestra was a marvel denied our ancestors.

Association of the trumpet with martial matters has strongly influenced its recent history. Its authoritative voice has been conspicuous in the organization of military and concert bands and in the music composed for them. Gaining popularity with

<sup>3</sup>Bach, *op. cit.*, p. 3.

<sup>4</sup>Curt Sachs, *The History of Musical Instruments*, p. 48.



each performance, the trumpet and its close relative, the cornet, reached a climax in this category under the genius of John Philip Sousa. The tectonic effects he created for the trumpet in solo and in combination developed a trend which still prevails. Since the beginning of the 20th century the band concert has been an institution, and the trumpet has been its dominant voice. Subsidiary results are evident in the smaller units of horns, featured among the recitals of brass instruments.

Since man is a creature of comfort, the long tapering trumpet remains only as a symbol—a theatrical prop or an item in religious paintings. Demand for portability decreed a more compact instrument. A shorter tube would mean less volume and pallid tones. So the trumpet was cleverly twisted into curls. Especially in Italy and France was this more convenient design accepted about the 15th century. The new shape contained a second and more significant benefit. The trumpet was approaching the capacity for melodic and harmonic reproduction. Initial attempts at graduation, although brave, were distinctively unsuccessful. Several experiments with cork stoppers and mechanical keys partially overcame the inherent limitations of the horn, but they could not quite induce a variety of pitch without cumbersome manipulation. Not until rotary and piston valves were invented was the trumpet ready to occupy a prominent post in the orchestra.<sup>5</sup>

When that innovation occurred, the composers were eager and willing to recognize the horn in their musical creations. Long before that they had offered the trumpet a voice in their opera. Many compositions of the 17th and 18th centuries contained parts for the trumpet. As early as 1607 Monteverdi included a toccata for 5 trumpets in his "Orpheus."<sup>6</sup> What reaction it would obtain from modern ears must be a matter for conjecture. At the time the horn was still relegated to something resembling melodic line. Another 200 years would deny it the satisfaction of harmony.<sup>7</sup>

The trumpet's place in classical music has been assured by numerous virtuosi, writers and conductors. Wagner, among many composers, considered the trumpet unparalleled in its rendition of impassioned ideas. Its place in popular music attained through effortless accomplishment. Since the days of Bix Beiderbecke's fame, the trumpet has been the "concert master" of dance orchestras. Nor has it relinquished its rights as a solo instrument. The list of musicians who have attracted the spotlight of public approval with the sharp or muted notes of the trumpet, reads like a Who's Who of modern American mu-

sic. From jazz to "bop" the trumpeter has declared himself the valid interpreter of popular song and the keystone of popular orchestration.

Literature, as well as music, has made the trumpet a classic instrument. Epic and tragic poetry have referred to it consistently as the personification of grand and portentous announcement. Dramaturgy has employed the horn or allusion to it as synonymous with nobility, material prowess, and celestial visitation.

Through all the ages, a variety of authors have required the trumpet to tell of heroic deeds. No wonder the horn speaks with so brilliant a voice, yet can modulate its tones to a soothing murmur. Both excitement and calm emanate from the same confidence in fidelity of expression, strong or sweet. That certainty will maintain until the greatest trumpeter sounds the most startling call on the finest and final trumpet.

THE END

## An Analysis of the—

# STRING SURVEY

## Part IV

By Otto Leppert

This is Part IV of a series of articles on the "String Survey" as analyzed by Otto Leppert, a member of the Lyon and Healy staff of Chicago. We suggest that the reader refer to Part I, II, and III in the October, November and December issues for previous analysis . . . Editor's Note.

### 5. WHAT STRING METHODS DO YOU USE AND RECOMMEND FOR BEGINNING STUDENTS?

Tune a Day—Herfurth, Merle Isaac String Method, Waller String Class Method, Bornoff's Finger Patterns, Hohman—Arr. by Whistler, Helen Herman's Bow and String, Foundation of Orchestra Training—Radar, Easy Steps to the Orchestra—Mills, Maia Bang Violin Method, Violin Ventures—Russell Webber.

### 6. WHAT STRING METHODS DO YOU USE AND RECOMMEND FOR INTERMEDIATE STUDENTS?

Waller String Method Bk. 2, Wohlfahrt Studies, Greenberg Violin Studies, Kayser Studies, Whistler—Introducing the Positions, Merle Isaac—Bk. 2, Sevcik Studies—Changing the Position, Nicolas Leareux Studies, Mazas Studies, Schradieck Scale Studies.

### 7. WHAT STRING METHODS DO YOU USE AND RECOMMEND FOR ADVANCED STUDENTS?

Sevcik, Auer, Mazas, Dancila, De Beriot, Hans Sitt, Kreutzer, Flesch, Rode, Fiorillo, Gavinies.

It is not our purpose to recommend any particular studies. A wide selec-

tion of excellent string methods and teaching materials are available for students at all levels. The studies listed here are recommended by the largest number of string teachers.

The particular string method used should depend largely on the capabilities and experience of the teacher, his particular teaching situation, the age level of his students, whether a method for private students, homogeneous or heterogeneous class situation is desired. The teacher must know his field and adopt methods which will bring the best results and stimulate the greatest amount of interest.

Many string teachers use no set method but utilize various teaching material which are best suited for a particular student or class. They feel that the best results are gained through instruction and an interesting presentation of methods best suited to a particular student or class.

We believe that this is a healthy situation which permits flexibility to adjust the teaching methods and procedures to the needs of the individual student or class. This practice gives evidence of the teachers' ability to meet any situation and avoids getting into a teaching rut. The alert and progressive string teacher keeps an open mind regarding new materials and is constantly on the lookout for interesting new and better methods. He realizes the importance of teaching new studies in a stimulating and enjoyable manner so as to avoid a dry or stereotyped presentation.

THE END

<sup>5</sup>Bach, op. cit., p. 5-18.

<sup>6</sup>Scholes, op. cit., p. 960.

<sup>7</sup>Scholes, op. cit., p. 961.

# LISTEN!

By R. Russell Aukerman

Recently I read in the newspaper of a school band concert in a nearby town, a concert in which the band was playing several selections I wished to hear. On the announced date I traveled the few miles to the school where the program was to be played so that I could hear the performance.

This band did an excellent job technically, missing practically no notes and offering a good interpretation from the standpoint of tempi of all that they played, yet I was very much disappointed with the performance. I actually sat wishing either for a good wad of cotton, or that I might be elsewhere.

You have no doubt had similar experiences, and have probably stayed away from programs you might have wished to attend because of such past fiascos. Let's analyze such a band as the one we've been discussing and see if the reasons for its failure aren't apparent.

My first reaction to such a band is to wish to move to the rear of the auditorium as quickly as I can. The inference here is quite plain; the band is playing much too loudly. This band started its opening march with a tremendous crash of sound, (the introduction is marked *ff* you know), then it continued the first strain at about the same volume. The second strain was played still more loudly, for the music is marked with one *f* in the first strain and two in the second. This band overlooked the contrasts marked in the second strain and continued it *ff* all the way. Finally it reached the trio, which is marked *mf* the first time and *ff* on the repeat, and for a few measures it actually did play a little more softly. Those few measures were such a relief that they sounded almost good, but the group quickly sneaked back to its natural volume—*f*. Then on the repeat they pulled out all the stops in order to make the contrast for which the music asks.

Later in the program came a place where the brasses were not playing, and for the first time the woodwinds were heard. Even though the band was much less loud in this passage, the music was even more offensive to the ears. The woodwinds were badly out of tune, and they had a strident, raucous tone quality. They play so loudly

most of the time, trying to make themselves heard above the brasses, that they can play no other way.

In another selection the brass choir made a real effort to play softly for a certain phrase, but they, too, were out of tune. As long as they played loudly their bad intonation was not too apparent, but the softer playing required in this section of the composition gave me an opportunity to hear them all rather than just the few who played most loudly, and made their poor intonation readily apparent. Two other problems of nearly all bands were revealed in this program. They are, of course, bad intonation and poor tone quality.

Having located the problems we may now hope to be able to find a solution for each one. First, the band was playing much too loudly. The remedy is simple, teach them to play softly. "More softly" is not enough, for a good band plays so softly that even during its loudest passages every individual in the organization can be heard. When the band consistently plays so softly that the director can always hear the weakest third clarinetist, it is ready to take the next step, to attempt to solve the next problem.

To improve the intonation of any ensemble, thoroughly tuning up is only the primary consideration. Probably the band we are discussing tuned up carefully before its concert, but it still played badly out of tune. We all know that a poor instrument can not be played in tune, but we may assume that this band was using good instruments. The difficulty then could come from one other source only, the students' ears were not acute enough; they could not hear sufficiently well to play in tune.

Most teachers assume that their students know how to hear musically. They teach rhythm and technique, but often do not realize they must also teach intonation. Once we decide that intonation needs to be taught, the worst of the problem is behind us, for the actual teaching is easy. Now that our band plays softly enough that the youngsters are able to hear each other, we must teach them to listen carefully to what they are hearing. Each individual must be taught to listen not only to his own instrument, but also to the group as

a whole. To engender this careful listening one should use a large number of chord exercises and chorales during the tuning up process each day, and point out to the band the chords that are well in tune. When the group discovers the satisfying sound of well tuned chords they will soon become dissatisfied with poor intonation. The learning of this lesson is a rather slow process, and the director should find himself saying "Listen!" many times during each rehearsal.

As this work progresses you will find many surprising things happening to the band and to yourself. As the students improve in their abilities to hear what they are playing, many of their problems will disappear. They will improve not only their intonation, but also their tone quality, for poor tone quality is as noticeable to the keen ear as poor intonation. The instruments and sections in the organization will gradually become better balanced, and attacks and releases will become more precise. As the group improves you will discover that your own ears were not as acute as you believed, for you will hear many sounds coming from your band that you have never noticed before. You will learn to hear, and be able to correct immediately most of their mistakes, without needing to wait for a section rehearsal or a private lesson to make the errors apparent to you. Most gratifying of all is the fact that in time it will seldom be necessary to stop a rehearsal in order to criticize the one person who may be performing carelessly, for he will know that everyone in the band can hear him and that everyone will know who it is that is ruining the rehearsal.

Remedying the second problem, then, also provides the remedy for the third one, that of poor tone quality. We find that we have helped the band in many ways by solving just two problems.

I recently read an article criticizing the soft playing and lack of "guts" of many of today's bands. I feel certain, then, that many of you have disagreed with the basic tenets of this article. Taking the problem of improving our bands in a proper sequence has made this unavoidable. It is indeed a shame that another large group of bands has been brought this far along the road to real musicianship, and allowed to stop at this point. The next step which I propose will, I think, bring us together in our conceptions of the sound of a fine band.

When the band members have learned the real meaning of "listen", we must gradually rebuild a conception of the dynamic contrasts as the composer wished them to be played. At first the band will be able to play only a little more loudly before it again loses its newly acquired balance, intonation, and tone quality.

(Turn to page 48)

# Choral Section



## MUTINY plus MISERY equals MUSIC?

By Edwin W. Jones

You lift your baton. You suddenly realize tension is thick in your girls' glee club room. You disregard it. You bring your baton down. What happens? Nothing. You feel a slight annoyance. You raise the baton again. "Okay," you say your voice showing a trace of anger, "let's sing. That's what we're here for."

But they don't sing. You look at the sullen faces. You realize something is wrong. You realize something else—you're on the spot! And the district festival is one week away. . . .

You've worked and worked for this festival. Your "superiors" expect you to bring back a "one." But how can you do it with a MUTINY on your hands?

"I never heard of a mutiny in a girls' glee club," some one is apt to say. You may not have heard of such a mutiny but they happen occasionally. I had one.

Fifteen years of teaching lay behind me when my girls' glee club mutinied—refused to sing. It certainly wasn't a pleasant experience. It may happen to you sometime and if it does, it will call for a bit of diplomacy—especially if your contest is breathing down your neck.

"I'd like to see a bunch of girls mutiny under me," James E. said defiantly. "They'd get the worst tongue lashing of their young lives."

Is a tongue lashing the answer?

"What did you do?" Dave A., a young vocal teacher asked me. "Did you do like a woman music teacher I once knew—when she lost control of her glee club?"

"How was that?"

He smiled. "She slumped down before her desk and sobbed."

"I didn't sob," I said. "But it did upset me."

Cause for this mutiny? A girl's feelings had been hurt. Let's call her Jane. Jane was well-behaved. You know, one of those stolid girls who really do not have "push" enough to be bad. (She might not have strayed from home but she did stray from pitch.) I felt sure—without probing—she was a bit lazy. But this I found

out—without launching a Congressional hearing—*Jane had friends.* Plenty of them.

And there they sat. All 33 of 'em. Eyes lowered, lips down.

"What's wrong?" I asked, feeling by head-support reddened. (Do you like these post-mortem critiques? I don't either.)

Finally one girl leaned forward in her chair. "You dropped Jane from

the girls. "I was wrong. I shouldn't have waited so long to tell Jane she couldn't make the group. She can come back tomorrow."

How did my girls react? They clapped vociferously. "Let's sing," one called out. "I'm in the mood, now—"

You should have heard them. The reaction was beautiful. I reveled in their cooperation.

Do you as a director sometimes drive so hard that you lose sight of the human things—so little to you, in your quest for perfection; so big to your youngsters? Can you and I handle our social and day-to-day relations with our young musicians in a way that will give us a maximum of cooperation and a minimum of "mutinies?"

You will read here some planks (hewed from many forests) to help build your bridge leading to that pleasant valley called "mutual good will."

### I. Improve Your Knowledge of the Vocal Art.

Your youngsters like to feel that you are apt. That you know vocal art and its problems. "Mr. Talbott is hard to understand, as a person," Sue, a 16 year old soprano once told me. "But he really knows his vocal." Result? Sue and her friends are going to have some respect for Mr. Talbott. They will be in a receptive frame of mind because of the knowledge possessed by their instructor.

Bacon said, "Knowledge is power." How do you and I secure or improve our knowledge? Listen to Dr. Sanders. "Some of you baton wavers amaze me," he said at a clinic a few years ago. "You tell me you feel a need to know more about the voice but many of you do not realize how much you could improve your vocal knowledge by simply taking lessons from a first-rate vocal teacher."

You should read books on the voice. Books by those who have passed on. Books by directors who are active in the field. Nearly all these men have made at least one unique contribution to our vocational knowledge. Sub-



Edwin W. Jones

glee club and the contest is only a week away. You didn't treat her fair. Why wait until the last minute? She's got a brand-new dress to wear and everything—"

I realized then I was a big-time oaf, a real stinker. To be mean to a sweet girl, who had just purchased a dress to help my glee club impress the judges, was showing me up as I was—a first-string cad.

Was I wrong? Sure I was. Why didn't I discourage Jane's membership in glee club early in the year? That's what I should have done. "Okay, I see your point," I then told



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scribe to magazines that pertain to school music. (File those articles that are especially pertinent.) "I've been teaching choir for 25 years," one wise director told me, "and I've kept articles clipped from school music magazines every one of those 25 years."

"So that's the way you get all those 'one' ratings with your vocal ensembles?" I asked him. "When you hit a vocal snag you dust off your clippings?"

He grinned. "Those clippings don't hurt, son," he said.

(Turn to page 58)



## The Choral Folio...

By Walter A. Rodby

Send all questions on Choral Music and techniques direct to Walter A. Rodby, 602 Oneida St., Joliet, Illinois.

### The Ensemble (Small)

Even though some choral directors may have considered the idea more than once, I have yet to see one of them conduct his group with a baseball bat. Nor have I ever witnessed a choir or glee club clobber on stage in choir gown and cleated football shoes.

Can you imagine a bull in a china closet? A Mack truck pacing the famous Indianapolis Speedway race? Writing a letter with a calamine brush? A gold lamé tuxedo? (except for you know who!). Sounds like a crazy mixed up world, doesn't it, but such grotesque mental pictures come mighty close to the sensations I get at many a music contest. Especially when I am hearing small vocal ensembles and solos.

If you have ever heard a girls trio trying to sing Schubert's "Die Grosse Alleluia," or a mixed quartet perform Lewendowsky's "Psalm 150" you will probably know what I mean. There are some pieces that small vocal ensembles just shouldn't attempt, and yet, too often we get involved with one of these "misfits" by not thinking in terms of the nature of the performing group.

Ensembles can make just so much noise, and any effort to exceed that dynamic level, especially because of the bigness inherent in the music, winds up an unhappy experience for everyone concerned. There are choral pieces that need a mass of sound to make them convincing, and these pieces have no place in the repertoire of the small vocal group.

The octavos reviewed this month are particularly recommended for the smaller ensemble. This doesn't mean that they cannot be performed by a full chorus, but the very nature of these compositions make them especially suitable for the smaller group. You'll find some new and some old, but no greyhound busses in the dining room, here.

### MIXED VOICES

1. A LONELY BOAT DRIFTS SLOWLY (Das Schifflein), SATB, by

Robert Schumann, Opus 146, No. 5, Edited by Jan Meyerowitz, Published by Broude Brothers, New York. 20c.

This lovely choral piece, one of Robert Schumann's last compositions, comes from a group of ten *Romanzen und Balladen* for chorus. Practically never heard in this country, it is now available in a brand new, well edited, and splendidly singable translation by the scholarly Broude Brothers publishing house. The original was written with accompanying flute and horn occasionally doubling the vocal line, but may readily be performed a cappella. However, a short ten measure soprano solo eliminates the possibility of using this number for a mixed quartet.

If you want eloquent beauty in the phrase line, stunning simplicity in the part writing, the magic of a master's touch then you need not look any farther. It will make a super selection for that mixed octette, and certainly ought to shiver the toughest judge's timbers.

2. NEIGHBORS' CHORUS, SATB with accompaniment, by Jacques Offenbach, published by Broude Brothers, New York. 30c.

This gay, exciting chorus comes from the comic opera *La jolite Parfumeuse*, and is so typical of the brilliant style of the famous French composer.

For a real change of pace, or for an all around curtain closer, either your chorus or madrigal group will love this sparkling two minute musical *bonbon*.

By the way, for those of you who do not know about Broude Brothers, I suggest that you send for their choral catalog. I doubt if you will get free examination copies, but the whole library is exciting enough to merit a good, long look.

The address is Broude Brothers, 56 West 45th Street, New York 36, N. Y. A post card will get you on the mailing list, and you ought to be able to take it from there.

3. IF THOU ART SLEEPING, MAIDEN, SATB a cappella, by Philip Gordon. Octavo No. 1093, published by Elkan-Vogel Co. 22¢.

A swift, easy, singable number well suited for a mixed quartet. The soprano and alto go along in thirds practically throughout the whole composition, while tenor and bass provide a sometimes interesting counterline. This is not earth shaking music, but for a nice contrast you certainly could do worse.

4. CHILLUN COME ON HOME, SATB accompanied or a cappella, by Noble Cain. Octavo No. 43227, published by Raymond A. Hoffman Co. 20¢.

A rearrangement for 4 voices of Noble Cain's first published choral number, this splendid spiritual ought to make the rounds in a hurry. Mr. Cain is a top notch craftsman, and he certainly will not disappoint anyone with this new issue.

Your quartet, octet, choir, or just about any combination will make this arrangement sound in a hurry. "Chillun" is tried and true material.

#### WOMEN'S VOICES

1. FA LA NANA BAMBIN, SSA accompanied, by Geni Sadoro, arranged by Deems Taylor. Octavo No. NY 489, published by G. Ricordi & Co. 20¢.

Here is one of the loveliest lullabys for your girls trio or sextet that I know. An oldtimer (1925) that I have yet to hear at a music contest, any group of girls should do this one well. The arrangement is as simple as the beautiful melody. The text includes a translation (Rock-a-bye Baby Mine), but by all means sing it in the original Italian.

2. WHITHER, GENTLE SOUL? SSA accompanied, by Claude Debussy, arranged by William Hartshorn. Octavo No. 2-R32-6, published by Remick Music Corp. 18¢.

Another arrangement of the beautiful Debussy "Romance," and well done enough to match the fine Kent Gannett arrangement, also for SSA, put out by Ditson. This one is probably a little easier to manage for the less experienced singer, but the soft, world-through-a-cheese cloth quality has been captured, and should result in an excellent number added to the sextet's repertoire.

The parts divide only in one spot, the partwriting musical, and the ending simplicity itself. Accompaniment easy, providing your accompanist knows how to pedal.

3. BALLOONS IN THE SNOW, SSA accompanied, by Jeanne Boyd. Octavo No. 3025, published by H. T. Fitzsimons Co. 15¢.

Just as "Dancing Raindrops" (see Choral Folio, May 1954) is based practically throughout on a major seventh chord, this composition is developed out of an augmented chord. Miss Boyd has done a fine job on

this swift moving bit of snowflake music, and if your girls can sing an augmented chord (not so easy as you might think), they ought to do well with this one. The accompaniment and the poem are also the composer's. For a striking, showy piece, this will make quite a flurry. (Snow, that is.)

4. DUTCH DOLLS, SSA accompanied, by May Ostlere, arranged by C. J. Hesch. Octavo No. 2-R3211, published by Remick Music Corp. 20¢.

This cute, little patter song tells the story about some Dutch dolls that "sailed away from happy Holland just to see what they could find." The adventure of these melancholy dollies make a delightful encore for any program, or for that matter, a nice second number for the coming music contest. While the arrangement is not difficult, you will need sure throated singers to whip through the words at the *allegretto giocoso* tempo indicated. Piano accompaniment is easy.

#### MEN'S VOICES

1. HEE-HAW, TTBB unaccompanied, by W. B. Olds. Octavo No. 3036, published by Hall McCreary. 18¢.

A humorous little piece that a boys' quartet or a young glee club ought to do with lots of enthusiasm and polish. The ranges are well within the ability of young voices, and that is probably the reason why so

many boys' groups perform it.

This composition has been around since 1947, and I have heard it often enough to know it is sure-fire stuff.

2. I WISH I WERE SINGLE AGAIN, TTBB unaccompanied. Early Minstrel Song arranged by Tom Scott. Published by Shawnee Press. 20¢.

Tom Scott is a former Waring Glee Club man, and has learned his arranging lessons well. In this early American show tune, he has combined the humorous aspects of the song right in the vocal lines. Humming accompaniments with the low bass on the melody always gets a tickle or two. The boys will enjoy every note of this one. Not new, but nice.

3. LET ME WANDER NOT UNSEEN, TTBB, by George Fredrick Handel, arranged by Wayne Howorth. Octavo No. 41602, published by Raymond A. Hoffman. 15¢.

One of Mr. Howorth's early arrangements that makes lovely music for a male quartet. This arrangement may be used with accompaniment, or the piano interlude may be omitted for an effective a cappella number. The top tenor part requires a high G only twice, and the general voice range for all parts are well within the ability of high school boys.

Next month, programing popular music and show tunes.

W. R.

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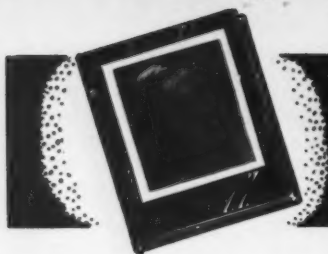
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## Teen-Agers Section . . .



By Judy Lee

### Hagerstown Solves Their Problem of New Uniforms

By Ted Blevins  
Teenage Reporter  
Hagerstown, Indiana

This letter is to introduce you to the Music Department of Hagerstown High School. My name is Ted Blevins, I am a Junior in High School here.

Our director, Mr. Wes Humphrey, came here three years ago and since that time has built the department into quite a large organization. He attended Indiana University and was drum major of the Marching Hundred during the years that Daniel L. Martino was Director of Bands at IU.

Three years ago there were 22 members in the band. Now we have increased that number to 60. The population of our town is around 2000. The enrollment in school is 400. At present we have a band uniform situation. We have 40 gray and gold uniforms and 60 players. During the past year the local chapter of the Jaycees has been selling theater tickets to help raise funds. They have raised \$600 up to this present time. We need about \$1700. We have accepted a proposal to contemplate the shortage. We are buying 20 new uniforms like we now have. Also we are adding to that purple West Point cross belts, purple plumes, a shoulder patch, citation cords, and purple spats. Our school colors are purple and gold.

The band is divided into two sections. The Marching Band, which performs at football and basketball games, parades, and other social events. Recently we marched for the Millville (Ind.) Centennial. The Concert Band combines with the Chorus and puts on an annual Spring Concert. Last year we received a first division rating at Band Contest. We play summer concerts on the post office Mall and perform for school events.

Other musical groups include the chorus, dance band, jug band, which makes music by blowing into jugs and bottles with different pitches, brass choir, drill squad, and male quartet. We are also buying a school flag for the band. I will send you a picture of our band in a few weeks.

I play first trombone and participate in the other musical groups. My ambitions are to have an outfit similar to the one we now have.

I bet you get those new uniforms before you can count to ten. With a wonderful group such as yours behind you, you can't miss. Sounds like your music department has everything. Write and tell us all about everything. . . . JL.



The SM camera was on hand to catch Dr. Wm. D. Revelli (l) chatting with Floyd Zarbock (c), former U. of Michigan drum major, and Editor of our famous "Drum Major Workshop." On the extreme right is Mr. Sweet, Zarbock's former High School Director. The occasion was the U. of Michigan Band show at the Wheaton, Illinois, H. S. football game on October 15th. The following day the band performed at the Northwestern-Michigan game.

### Lenoir Band Celebrates It's 30th Anniversary

Back in March 1924 the American Legion Post No. 29 in Lenoir, North Carolina, donated a set of band instruments to their high school and suggested the formation of a high school band. Captain James C. Harper, a member of the Legion Post, was loaned to the high school to start the band off and teach it until the school could get a man. The band was launched with thirty-two instruments. From that far off beginning has come one of the well known school bands of America and it has been operating steadily ever since and is better today than ever.

On March 5th, the Lenoir High School Band gave a concert to cele-

brate its 30th Anniversary. Mr. Carleton L. Stewart of Mason City, Iowa, happened to be passing through Lenoir on his way from New York to Florida and decided to stop and have a peek at Lenoir's famous band building. He saw the building alright, but the band also saw him and pressed him into service as a guest conductor in its Anniversary concert.

Incidentally Lenoir High School never "got a man". They just held on to the man they had and Captain James C. Harper is still there after thirty years of conducting the Lenoir band.

The concert itself drew a large audience including many nearby bands and their directors.

That's quite a history Lenoir. A very interesting one. Congratulations on your 30th anniversary. May you continue to have your success for 30 more years. . . . Judy Lee

### The School Musician's Creed

As a school musician I will always  
Be punctual in all my engagements,  
Cultivate my known musical abilities  
Do a good job for my musical director  
Encourage others to be active in music

Find the kind of music I enjoy most  
Give all I have to every part I take  
Harmonize my living with my music  
Intelligently practise my assignments  
Justify the faith of my parents in me  
Keep my instrument in good condition  
Live in harmony with all my associates

Memorize each score to real perfection  
Never give forth music that lacks feeling

Observe technique, harmony, and tone  
Practise until I become exceptional  
Quietly become one of any group I join

Revere music as the universal language

Set aside some time each day to music

Try my best to win any contest I enter

Undertake new instruments if talented

Vary my repertoire as conditions permit

Work at music without neglecting studies

Xpect to find companionship in my music

You'll be a better school musician by Zealously living up to these precepts



## The HONOR SCHOOL MUSICIAN of the Month



Each month a Superintendent and three teachers assist the editorial staff in selecting "The SCHOOL MUSICIAN Of The Month." Any school organization, community, or individual may submit as many candidates as often as they desire. The HONOR SCHOOL MUSICIAN is selected on the basis of musical accomplishment, academic rating, personality, and student popularity. Instrumentalists and vocalists are rated the same. Submit a glossy print photograph together with 150 to 250 word article on why you feel your candidate should be selected as the nation's SCHOOL MUSICIAN OF THE MONTH. All photographs submitted will become the property of The SCHOOL MUSICIAN and will not be returned.

The "Honor School Musician of the Month" for January is Janice Wanamaker of Stockton, Kansas. Janice was selected by her fellow school musicians of the Stockton High School as a fitting candidate for this national honor. Following is the description of Janice, submitted by Mary Margaret Scribner, Band Reporter, which assisted the judges in making their selection for January:

"Meet Janice Wanamaker, our entry for the Honor School Musician of the month. We do not believe Janice can be topped when it comes to musical, scholastic, social, and spiritual achievements.

Eleven and a half years ago Jan, as her classmates call her, sat through her first piano lesson and has steadily progressed until she now has a list of more than 20 piano solos in her repertoire. She is or has been the regular accompanist for the local chapter of Rotary International, the high school swing band, glee club, mixed chorus, cornet trio, girls' vocal trio, instrumental soloists, vocal solos, and church choirs.

As a star band member she plays in pep, concert, and marching bands. First flute is her specialty, but her talents are not limited to the flute. She also plays the tenor sax and the bass drum and was chosen this year as student director for the bands. The woodwind quintet is also included in the busy schedule. Out of 600 musicians at the High Plains Music Camp last summer Janice made the red Band, which is second highest of four bands. This, too, was a great honor.

But with all the band activities, she has not neglected vocal music. She was a member of the Girls' Trio her freshman year, the Nonette her sophomore year, is a member of the girls' sextette this year, and has still found time to sing in mixed chorus and girls' glee club every year.

School organizations such as pep club, F. H. A. and Kayettes also receive full attention. For three years she was on the Kayette Council, last year as parliamentarian and this year as secretary of the Kayettes.

With all of these activities she has still achieved top scholastic honors. Jan has been on the honor roll every six weeks since she was a Freshman, which amounts to 19 out of 19 times. Miscellaneous accomplishments include a part in a one act play, and



Janice Wanamaker  
Stockton, Kansas  
"Honor School Musician of the Month"  
January 1955

a musical operetta. She is also music reporter on the newly organized school paper and business manager of the school annual.

Janice is a member of the Methodist Church and is in the middle of all the activities. This year she is president of the Methodist Youth Fellowship, sings in the youth choir, has been an officer in the sub-district MYF for two years. At a large MYF summer camp she was elected president of the all-campus student council.

Janice's future plans have already been made, too. She is planning to take music education at Fort Hays Kansas State College next fall.

Now you have seen our ideal musician. We all think she is wonderful."

Gee gang... I really believe Janice was a terrific selection for the January "Honor School Musician of the Month." Golly... did you notice how many instruments she plays... all of the organizations she leads, and the top grades she has received. We all join together in congratulating you Janice and know that you have a brilliant and successful future ahead of you.

Now... do you Teen-Ager's have any boy or girl in your school that you feel is eligible to be a candidate for the "Honor School Musician of the Month?" If you have, just send me a photograph and a 150 to 250 word write-up on why you feel your candidate should be selected. Remember, all candidates are consid-

ered each month regardless of the month they were entered. Remember too, that the "Honor School Musician of the Year" will be chosen from the nine previous monthly winners and will be announced in the June 1955 issue. . . Judy Lee.

## Sturgis Band Orders Weather for Show

By Musette L. Bell  
Teenage Reporter  
Central High School  
Sturgis, Michigan

The Sturgis High School band under the splendid direction of Robert S. Welty and Stanley Laws, drum major launched its 1954 marching season with an appearance between the half of the Sturgis-Bronson football game. The theme for this show indicated the ending of summer and the beginning of school. The 54 piece band and drum major made formations that included a sailboat, a baseball diamond, and a wishing well, signifying the summer activities the students indulged in. The other formations were a school house, the 3 R's for reading, riting and rhythm, and the initials of our new coach in a salute to his success.

Our next show was a Liberace mood which all of the enthusiastic crowd found very entertaining. Some of the formations depicting this famous man were a television set, a face (eyes and mouth), a grand piano, and a violin.

The band used a Rain show for the annual District Marching Contest in Three Rivers. With the help of good ol' Mother Nature the band walked off with top honors for the tenth consecutive year. As the formations of a bolt of lightning and umbrella were made, the Heavens opened and the rain poured down. Then as the band made a rainbow it stopped just as suddenly as it had started. The Sturgisians received a first from all four judges.

Other shows are being worked on by the band staff, a combination of Captain, Lieutenant, 2 Reporters, Librarian, Class representatives, and the student in charge of our scrapbook.

The scrapbook, I should add, is starting its fourth successful year in Sturgis. We have compiled in one enormous book, the activities of the band from year to year. The theme will change yearly but will still carry an accurate account of the Band's

(Turn to page 65)

Please write all correspondence to me as follows: Judy Lee, c/o The SCHOOL MUSICIAN, 4 East Clinton St., Joliet, Illinois.



By Karen Mack  
Pen Pal Club Coordinator  
THE SCHOOL MUSICIAN  
4 East Clinton St.  
Joliet, Illinois

Hi Pen Paller,

Did you have a merry Christmas? I sure did. Well here it is 1955, time sure does fly doesn't it?

Guess what, we have three new members. Isn't that swell? I'm mighty proud of you kids. The new members wrote these letters to me and are anxious to correspond with others: "Dear Karen.

Since you are head of the Pen Pal column you are just the one I want to see. I like your ideas of Pen Pal musicians and would appreciate it, if you would admit me to become one of them.

I am a fellow who plays an accordion (a fine instrument) and also a bit of a singer. I've been playing

accordion for four years, and I always find there is something more to learn about it.

I am seventeen years old and I attend Central Technical School up here in Toronto Canada. A fine school for the fellows, for we have many musical organizations here, well over seven or eight.

I like to hear from anyone, guys or gals, from over the U. S. A. or Mexico or my own country. I hope maybe I can interest someone with our type of music and back ground of this art.

Yours sincerely,  
Lawrence Diachun  
246 Huron Street  
Toronto, Ontario  
Canada."

Well Larry I hope that you can interest someone with your type of music and background of music. I know I am willing to learn and I'm sure the other Pen Paller are too. How about a picture of you with your accordion?

"Dear Karen,

I wish to become a member of your Pen Pal Club. The instruments I play are Bass Viol, which I play in the school orchestra and the Brantford Symphony Orchestra, Violin, Cello, and Cymbals, which I play in the Telephone City Trumpet Band. On December 5, 1954, the Brantford Symphony put on its first concert of

the season, and in March the BCI and VS puts on its Operetta 'Carmalite'.

Yours truly,  
Peter Weber  
75 Murray Street  
Brantford, Ontario  
Canada."

We wish you all the luck in your Operetta, Peter. How about a picture of you with your Bass Viol?

"Dear Karen,

I have just finished reading your article in the November issue and I would like to join your club.

I am 17 years old, a junior at Thomas Jefferson High School. I am a Bell Lyre player in the Maroon and Gold Band.

We have a 122 piece band of which Mr. J. L. Lantz is our director, and Mark Stubbs is the Drum Major.

I would like to correspond with either boys or girls in the U. S. or any other country. I will answer all letters I receive.

I have enjoyed the SCHOOL MUSICIAN for quite a few years. I think it is a fine magazine and will continue to be one.

A few years ago the SCHOOL MUSICIAN carried a history and a picture of The Melody Maids, directed by Mr. Lantz of which we are very proud.

Closing with hopes to hear from you.

Betty Rosenbaum  
3548 15th Street  
Port Arthur  
Texas."

I'm sure you are proud of your director, in fact, who wouldn't be. How about a picture of you with your Bell Lyre?

#### OUR HONORARY PRESIDENT WRITES

Well kids hang on to your seats because I've got a big surprise for you. The other day I received a letter from our honorary president, Mr. Paul Lavalle. Here is what he wrote: "My dear Karen:

First of all I want to greet you as the new Coordinator of the Music Pen Pal Club and to say 'hello' to all my member friends. Too, I want to welcome into the Club those members who are with us for the first time this year.

I would be most interested to hear what your plans for this year and exactly how many members there now are. I think it was most gracious of you to accept the responsibility of this position for I know it entails a good deal of hard work and imagination to keep the members interested and active. However, I know you will be most successful and that in itself is rewarding.

I am sure you know of my interest in all young people—and in particular those who have a love for and study music. If there are any questions you



THE SCHOOL MUSICIAN

or any of the Club members would like to ask, I will be only too happy to oblige (provided I know the answers, of course!) and to cooperate in any way I can.

With my best wishes for a very successful and happy year to all of you, I am,

Most sincerely,  
Paul Lavalle."

We all thank you for giving us such a warm welcome into the club, and we all want to welcome you into the club, too, for where would we be without such a wonderful president. I am enjoying every minute of this job and enjoy working with all these kids from all over the globe. How about an autograph picture to members who write you Mr. Lavalle?

Then too, I received letters from three of our regular members. One of them was Gene Ragan and he sent a picture of his band. I'll give it to Judy Lee to run later. He also listed some of the activities in which they participate. They are football games, basketball games, school assemblies, Spring concert, P. T. A. programs, and civic parades. Their director is Herman Torge.

Well I guess I had better sign off for now but I'll be back next month, same time, same magazine, and same place. Just a little reminder before I go though. I know that there are some kids who do not know about the club and I think that you kids should try and interest some of them. You know the old saying "The more the merrier." Just tell them to write me and I'll do the rest. Remember too, no dues.

Your Pen Pal Club Coordinator,  
Karen Mack

## Bristol High Band Begins New Year

By Charles Dumond  
Teen-Age Reporter  
Bristol High School  
Bristol, Connecticut

The Bristol High School Band began its new year of work on September 10, with fifty-two students coming into the school auditorium for rehearsal. This year our band is very large compared to the ones which we have had in past years. Under the direction of Miss Virginia Hough our band plays a very important part in the activities of our school. It is the members of this organization that supply the music at our various athletic contests. It is they, along with the high school majorettes that entertain the spectators at half-time. Everyone enjoys hearing band music, and our band is one which we certainly take pride in. The band plays at assemblies while the members of the student body and faculty file into



Isn't this a really super picture of a high school woodwind quintet. It was the ensemble from Miami Senior High of Florida that set the music directors to talking at the MENC Convention last year. Al Wright, their popular director is now the director of the Purdue University Band.



When Forrest Schenks isn't hard at work with his outstanding band, he enjoys playing with his model trains. Looks like he has quite a lay-out all over the living room floor. Please note his engineer's uniform. His band from Lexington, Kentucky, must get a bang out of their director playing with toy trains. Bet it's fun. . . . J. L.

the auditorium. During the year, our band and our majorettes march in several local parades. One of these such parades is the Annual Soap Box Derby Parade on Bristol's Main Street. The members of the band are dressed in maroon and white uniforms with caps to match. The band also has a concert with the orchestra towards the latter part of the year.

Student Director of the band this year is Anthony Ronzello who plays the clarinet. We have a dance combo which is operated by John Mills. During the year the members of this group play for school dances, and also play jazz for their own amuse-

ments. The members of our band also play at the tournament in New Haven, Connecticut, while the members of the majorettes go through their steps.

We are all very proud of our high school band and of its very enthusiastic director, Miss Virginia Hough. Absolutely keen reporting, Chuck . . . now how about a picture of your new Student Director Anthony Ronzello. Also how about a picture of the COMBO . . . get out your trusty "Brownie" and take a few snap-shots of some of your gang . . . I'll bet they are all terrific. . . . Judy Lee.



## Daddy, What's A Sh-Boom?

As told to Judy Lee

Here's the story behind a tune that has puzzled parents by the thousands and delighted teen-agers by the millions. As the old folks

(everybody over thirty) scratch throbbing heads and plug ringing ears, the grooves of more than a million records of something called *Sh-Boom* are wearing down on juke boxes, home phonographs and disk jockey's turntables throughout the country. To two young vocal quartets, however, this infectious new ditty has meant a great deal more

than three minutes of pulsating rhythm. To the Crew Cuts and to the Chords, *Sh-Boom* has meant over-night fame. The two groups, completely unknown only a few months ago are now, in show business parlance, "the hottest things on wax."

BMI's latest hit is a mystery . . . even to those wise in the ways of Tin Pan Alley. *Sh-Boom* is another of those phenomenal jabberwocky songs that manage to pop up every few years to take the country by storm.

## Miami's Band Increases Two New Directors

By Jay Sedlik  
Miami "Million Dollar" Band  
Miami, Florida

Two new music teachers at Miami High have the largest number of music students in the school's history under their direction.

Mr. Otto Kraushaar, new band master, and Mrs. Hazel Petit, new chorus advisor, along with Miss Gladys Ditsler, orchestra and major-ette director, have over 700 students in the music department.

In the concert, marching and second band there are 310 players with 50 strings in orchestra. The majorettes number over 115 and there are over 200 in the chorus department.

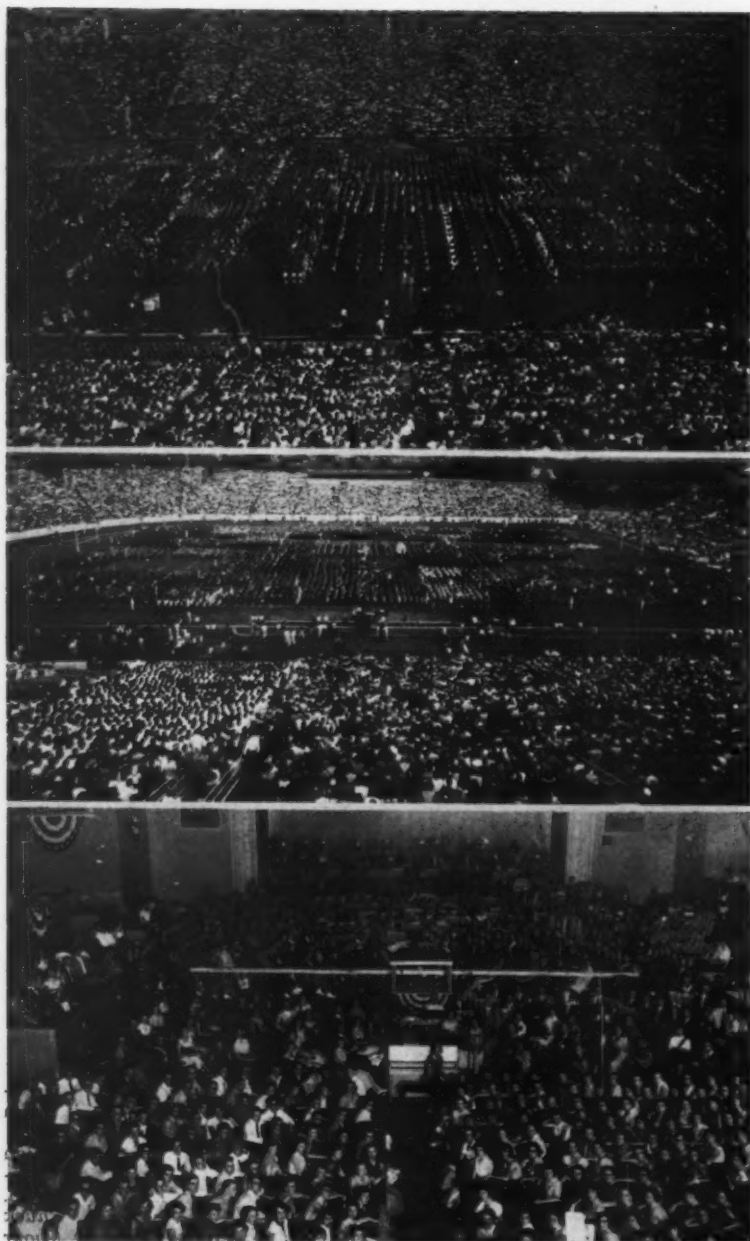
Mr. Kraushaar, formerly bandmaster at Lake Wales High in Florida, replaces Mr. Al G. Wright who is now director of bands at Purdue University. Mrs. Petit, a former teacher at Atlanta, Georgia, replaces Mrs. Betty Newell who now teaches at another Miami school.

There are five groups in the instrumental department at Miami High. The better winds are in concert band with the rest of the wind players in Stingaree band. The better strings are in symphony orchestra with the best winds while Stingaree Orchestra is for beginning and intermediate strings.

The 115 majorettes are divided into the A corps or dancing majorettes; B corps for the shorter girls and the flag and ballet corps.

The "million dollar" band performs at all school football games and assemblies, in the Orange Bowl pageant on New Year's, and each travels around the state on various trips. Last year's highlight for the band was a trip to Cuba which is also planned for this year. The band has been invited to play at the "gator growl" at the University of Florida in Gainesville sometime in October.

Miami High has received all first division ratings from all of the judges in city and state concert, marching, and orchestra contests for the last fourteen years.



Here are some more great massed group pictures. (Top) 110 high school bands and the U. of Michigan marching band formed this 7,250 piece massed band on the 6th Annual Band Day, October 9th, at the Michigan stadium. Dr. Wm. Revelli was the organizer. Dr. Edwin Franko Goldman was Guest Conductor. (Center) Purdue University had 4,500 in their First Annual Band Day, October 9th, at Lafayette. Al Wright organized this wonderful Indiana massed band. (Bottom) The combined Festival band, orchestra and chorus looked like this at the 22nd Annual Tri-State Festival at Enid, Oklahoma, last May. Milburn Carey is the organizer.



P.O. Box 347, Park Ridge, Ill.

A National Nonprofit Educational Society

#### NEBRASKA INITIATES 65

1500 teen-agers "made music" at the annual clinic of the Nebraska Music Educators Association at Beatrice, Neb., Nov. 18-20. However, in addition to the program presented by the combined bands, orchestras, choral groups and baton twirlers was an impressive Tri-M initiation ceremony staged by five Nebraska chapters. It was a real highlight on the N.M.E.A.'s sessions.

Five Albion H.S. student officers, Chapter No. 25, installed apprentices from York H.S., Chapter No. 116, Grand Island H.S., Chapter No. 118, McCook H.S., Chapter No. 129, Oakland H.S., Chapter No. 134, and from Albion. Ivan Caldwell, N.M.E.A. president and a member of the Tri-M Advisory Council, made the introductory remarks. Frances M. Harley, executive secretary from the national office, was also present for the ceremonies. This is the first time that so many chapters have participated in a joint initiation. Congratulations, Nebraska!

#### A REAL PROJECT

Weldon Junior H.S. (Chapter No. 6) and Weldon Senior H.S. (Chapter No. 45), Weldon, North Carolina, have sent the national office a copy of their 1954-55 Yearbook. Listed in the 20-page printed booklet are detailed monthly programs for the year, music mottos, special projects and activities planned, a short history of each chapter, a membership roster, officers and committee chairmen, etc. This is a splendid example of what Modern Music Masters can do, and the Weldon chapters deserve a very special salute for their resourcefulness.

The inspiration and guidance for this wonderful idea came from Gwendolyn Dickens, faculty sponsor. A graduate in music education from Radford College, Radford, Virginia, Mrs. Dickens studied voice, piano, and organ. She has also attended East Carolina College, and the Christiansen Choral School. In her senior year she was chosen for "Who's Who in American Colleges and Universities."



Gwen Dickens

Mrs. Dickens joined the Weldon staff in 1949 after having taught music at New Kent and William Byrd high schools in Virginia. She is presently engaged in directing the music program for the grades and high school. She also directs the choir at the Weldon Methodist church and plays dinner music (organ) at the Colonial Manor Restaurant.

#### CHAPTER OF THE MONTH

Myrtle Point Union H.S., Myrtle

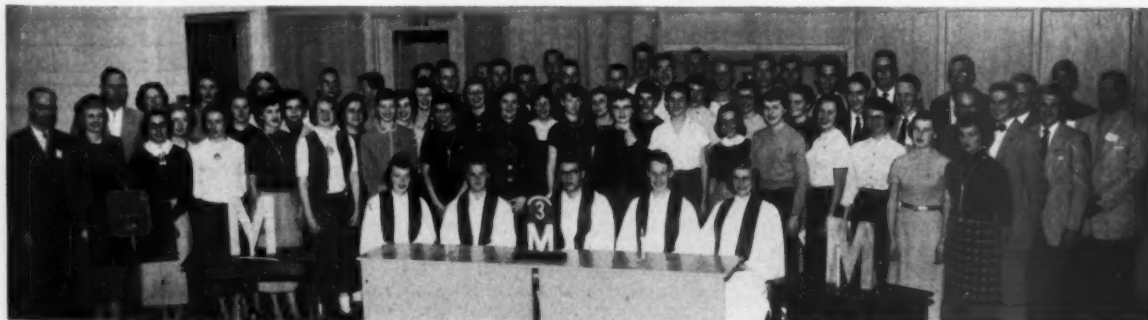
Point, Oregon, Chapter No. 103, has been selected "Chapter of the Month" for January. Although one of our newer chapters, the type of service projects undertaken by individual members and the chapter as a whole deserve special recognition. According to Secretary Geranna Stevens, the chapter has started a record library and has recently painted the grandstand in school colors. Projects completed by the eleven apprentice members before initiation night included washing the driver training car and the school buses, waxing the piano in the band room, and keeping up the school's and Tri-M bulletin boards. Lester V. Simons is faculty sponsor of this "up and coming" chapter.

#### TRI-M TOP-NOTCHER

Jeanette Van de Walle, president of Chapter No. 119, Our Lady of the Lake H.S., San Antonio, Texas, has been elected "Top-Notcher" for January. She has the highest "merit point" score in her chapter. Merit points may be earned by any member by rendering various services to the school and chapter. She is also an outstanding pianist, student director of the school's glee club, organist in her parish church, member of the National Honor Society, feature editor of the high school paper, and a member of the Future Homemakers of America. Welcome to our "Top-Notchers."

#### TWELVE NEW CHAPTERS

The national office has issued charters to twelve new Tri-M chapters during the past month. These chapters are located in the following high schools: Campbellsport H.S., Campbellsport, Wis., Charles N. Bart, sponsor; Decatur Community H.S., Oberlin, Kansas, Vincent R. May, sponsor; Jackson H.S., Jackson, Tenn., W. R. Bonson, sponsor, Mrs. Martha Polk, co-sponsor; Lincoln H.S., Wisconsin Rapids, Wis., Roger Hornig, sponsor, and Joseph Liske, Jr. and Donald G. Stiemke, co-sponsors; McHenry Community H.S., McHenry, Ill., Paul R. Yanda, sponsor; Monroe H.S., Albany, Georgia, Leon Johnson, sponsor, and Anne E. Wright, co-



Sixty-five Tri-M apprentices from Albion, Grand Island, McCook, Oakland, and York, Nebraska, assemble for the joint initiation held at the Nebraska Music Educators Association Convention on November 18, 1954.

sponsor; Oakland H.S., Oakland, Nebraska, Robert Lutt, sponsor, and Beth Lutt, co-sponsor; Peru H.S., Peru, Ind., James E. Noble, sponsor; Emma Sansom H.S., Alabama City, Alabama, Billy Rip Reagan, sponsor; Smith-Brown H.S., Arcadia, Florida, Mrs. Effie Carter Grear, sponsor; South Division H.S., Milwaukee, Wis., H. W. Kelbe, sponsor, and Edward Terrice, co-sponsor; and Ulysses S. Grant High School, Portland, Ore. Welcome, to you all.

#### HOLD INITIATION CEREMONIES

The following chapters reported having held initiations during the past month: Daviess County H.S., Owensboro, Ky., Chapter No. 95; Central H.S., Nashville, Tenn., Chapter No. 121; Rolla H.S., Rolla, Mo., Chapter No. 31; Las Vegas H.S., Las Vegas, N. Mex., Chapter No. 125; Margaret Brent H.S., Helen, Md., Chapter No. 94; Mount Ayr H.S., Mount Ayr, Ind., Chapter No. 26; Providence H.S., San Antonio, Texas, Chapter No. 123;

Pasco H.S., Pasco, Wash., Chapter No. 86; Myrtle Creek H.S., Myrtle Creek, Oregon, Chapter No. 20; Myrtle Point Union H.S., Myrtle Point, Oregon, Chapter No. 103; St. Vincent H.S., Akron, Ohio, Chapter No. 6; Norman Sr. H.S., Norman, Oklahoma, Chapter No. 91; Oakland H.S., Oakland, Neb., Chapter No. 134; McCook Senior H.S., McCook, Neb., Chapter No. 129; Albion H.S., Albion, Nebr., Chapter No. 25; York H. S., York, Nebr., Chapter No. 116; Grand Island H.S., Grand Island, Nebr., Chapter No. 118, and Hall Township H.S., Spring Valley, Ill., Chapter No. 5.

#### CORRESPONDENCE INVITED

Anyone desiring information on how to start a 3-M chapter at his school is invited to write to Alexander M. Harley, national president, Modern Music Masters, P.O. Box 347, Park Ridge, Ill.

### *Cobre Consolidated High School News*

By Olibia Acosta  
Teenage Reporter  
Hurley, New Mexico

Our Band is composed of a little over seventy Band Members. The Band is under the direction of Mr. William Alexander. Our Band has marched in several parades around our town of Hurley. We have taken trips with the football team to some out-of-town games. The Modern Music Masters club was just started a couple of weeks ago. There are about twenty members in the club now. We hope more will join. The Band raises its funds by sponsoring dances and giving concerts. We hope to have a very good Band, one which all of us will be proud.

I think it is really swell that your school has organized a chapter of the Modern Music Masters Olibia. I think it is one of the greatest things to be done for us Teen-Agers in the field of music. I think every school in the nation should have a chapter. You know we carry the official news of the M.M.M. on the last page of our section each month. . . How about a picture of some of your band students. . . Judy.

### **New Type Spring Invented For Woodwind Instruments**

(Starts on page 6)

keys.

The coil spring is adjustable to all kinds of tension and reversed action. It is in a container that slips over the end of the key. The container itself is fastened to the key shaft by a screw, and the end of the spring rests on the instrument body.



These keen shots were all taken by The SM camera at the Bristol, Tenn.-Va., Band Festival on Saturday, October 9th. (1) This cute little teenage cymbal player caught the eye of plenty. (2) Anthony Paluzzi, director of the Bristol, Tenn., band, receives the First Division marching trophy. (3) Beloved "Rusty" Bainum arrives by plane to judge the contest. (4) This crack cymbal quartet from Chattanooga, Tenn., caused quite a sensation with their precision gymnastics. (5) Here is a happy Drum Major. He was judged the top Drill Master. (6) Our Editor and Publisher, Mr. McAllister, directed the combined massed bands, as did the two other judges, Bainum and Skornicka.



## A. S. B. D. A. CONVENTION WAS TREMENDOUS SUCCESS

### Members Predict Great Future For School Bands

The 1954 Convention of the American School Band Directors Association was without a doubt a tremendous success. From the opening registration at 8:00 A.M. on Wednesday morning, December 15th, to the closing concert at 8:30 P.M. the following night, there was an air of optimism among the members seldom witnessed at national conventions.

#### 1955 Officers Elected

The following officers were elected for the year of 1955:

#### President

Dale C. Harris, Director of Instrumental Music, Pontiac, Michigan.

#### Vice President

Pat Arsers, Director of Bands, San Antonio, Texas.

#### Secretary

R. Cedric Anderson, Director of Bands, Cedar Rapids, Iowa.

#### Treasurer

George W. Patrick, Director of Bands, Springfield, Illinois.

#### Board Members

John Farinacci, Director of Bands, Cleveland Heights, Ohio.

Dean Harrington, Director of Bands, Harnell, New York.

H. L. Lidstrom, Director of Bands, Rochester, Minnesota.

Because this copy was written just as THE SCHOOL MUSICIAN, the ASBDA Official Organ went to press, time did not permit a complete story of this great convention. The complete story will appear in the February issue. Be sure to read this issue, for a report will be made on the policy concerning maximum membership, expansion, recruitment, etc.

As the convention delegates heard the great University of Illinois Band under the direction of Professor Mark Hindsley, the Downers Grove Class "A" High School Band under the direction of C. J. Shoemaker, Al Galodoro do his "Concerto for Doubles," Ralph Hermann demonstrate, Dr. Edwin Franko Goldman and Dr. Austin A. Harding lecture, you could hear remarks such as: "I predict that the school band movement will enjoy a tremendous growth in the next decade because of this Association."

### Annual "All California H. S. Symphony"—Feb. 25-27

On the 25th, 26th and 27th of February of the coming year, the Music Department, under the sponsorship of the Associated Students of the University of California, Santa Barbara College, is presenting the 14th Annual All California High School Symphony.

The Symphony, which is managed by the music majors of the college, consists of approximately 175 high school musicians from all over California. Each member is selected by his or her own instructor prior to being accepted by our own committee. In the past, the performances of this orchestra and soloists have been outstanding.

Again this year the Symphony will be conducted by Dr. Richard Lert, conductor of the Pasadena Civic Orchestra, and Mr. Maurice Faulkner, Associate Professor of Music at Santa Barbara College, and founder of the "All-Cal Symphony."

### Annual Choral Composition Contest—\$200 Prize

Kansas Wesleyan University announces its first annual Composition Contest for new Choral works. A

cash prize of \$200.00 will be awarded to the composer of the winning manuscript, which will be selected by Ingolf Dahl, Associate Professor of Music at the University of Southern California.

The work will be published by Boosey and Hawkes, and a royalty contract will be extended to the composer. (Turn to page 61)



(L. to R.) A. H. Arinson, Band Manager, Mr. Briggs, conductor of Harvard University Band, and James Stagliano, president of Boston Records. Picture was taken after The School Musician March was recorded.



Pictured here is the Harvard University Band recording "The School Musician" March, and the "Grand March of Dimes," the official March of the March of Dimes. The recording will receive national distribution. The Boston Record Company made the recording. Mr. Briggs is conducting.



# PHI BETA MU

NATIONAL SCHOOL BANDMASTERS' FRATERNITY

Jack H. Mahan, Executive Secretary  
Phi Beta Mu, 3507 Utah  
Dallas 16, Texas

The Epsilon Chapter of Phi Beta Mu was installed and organized administratively November 23, 1954, in Monroe, Louisiana. The installation was held at the annual meeting of the Louisiana Music Educators Association which is held in conjunction with the Louisiana Educators Association Annual program.

Ten candidate bandmasters along with one Alpha Chapter member comprises the charter membership in the Epsilon Chapter.

There were many bandmasters who were eligible within the state, but the traditional custom was adhered to in that only a small number was chosen for the initial group. Each year the chapter will gradually grow in number as is the normal procedure.

The first chapter project will be plans for a Phi Beta Mu get-together at the March 1955, meeting of the Southern Music Educators National Conference to be held in New Orleans.

The officers elected were:

Joe G. Sheppard, President  
Louisiana Tech  
Ruston, La.

John W. Gelfrey, Vice-President  
High School  
Lafayette, Louisiana

Robert Hughes,  
Secretary-Treasurer  
High School  
Baton Rouge, La.

On a recent trip, as I was subconsciously listening to the radio, I heard a statement which brought a realization to mind worthy of your thought, too. The statement I heard was, in substance, "We do not believe in the man because of the oath, but we believe in the oath because of the man." It is gratifying to realize that Phi Beta Mu has both the man that is worthy, and the oath that utilizes the integrity and worthiness of such a man in its fulfillment.

At the time this article is being written football season has closed for some of us, while others of us still have a few games to play. Already the Phi Beta Mu marching material is arriving, but not as fast as it should. To be sure that all our members know of the cooperative plan in sharing marching material with Brother Members, the following is reprinted from the November issue

of this column. Please read it carefully and act at once. If you do not direct a marching organization, send a notice stating the same, so that an accurate account can be kept of the contributing Brothers.

"Most of us have an easier method of teaching marching, a helpful trick of entering or leaving the field, a  
(Turn to page 63)



Brother Carroll Copeland, BS, MS, bandmaster, Franklin, Indiana, graduate Ball State Teachers College, C. W. O. Bandleader Indiana National Guard. Member American School Band Directors Association. Instructor at Western State Music Camp, Gunnison, Colorado, summer 1954.



Brother William P. Morocco, director of Instrumental Music, Logansport, Indiana, graduate of Northwestern University. In 24th year as band director.

## Naval School of Music Sets Clinic For Feb. 4-5

The U. S. Naval School of Music has announced its plans for the "All Eastern Band and Instrument Clinic" which will be held at the school in Washington, D. C. on Friday and Saturday, February 4 and 5, 1955.

Separate periods are being devoted to: (1) "A," "B" and "C" Clinic Bands, (2) Dance Bands and their uses in the High Schools, (3) Recording techniques used in rehearsals and private teaching, (4) Football Band, Marching and Drum Majoring, (5) Woodwind, Brass and Percussion Clinics, (6) Discussion on the results attained in foreign countries through the use of a widely varied instrumentation, and (7) a visit to one of the scheduled concerts of the U. S. Navy Band's winter season.

An attempt has been made to send information on the Clinic to all High School Band Directors east of the Mississippi River. If you feel that you are interested in more information on this Clinic, but have not received a personal announcement, it is suggested that you send a card to the Officer-in-Charge, U. S. Naval School of Music, U. S. Naval Receiving Station, Washington 25, D. C.

There are no charges for registration pertaining to the "All Eastern Band and Instrumental Clinic." The only expense will be those of a personal nature for such items as transportation, room and meals.

## Keyboard Experience News

By Marion S. Egbert  
American Music Conference  
332 So. Michigan Ave.  
Chicago 4, Illinois

The Keyboard Experience program is growing so rapidly that since the article recently was published, three large school systems to our knowledge are planning adding it to their present music program. There are no doubt many, many more that have not made their plans known.

In New York State, for instance, Fay Templeton Frisch conducted workshops for several teachers colleges as a part of teacher training.

In Charlotte, North Carolina, they are presenting a "refresher" workshop for the classroom teachers who used the keyboards with their singing classes last year.

Several hundred parochial school teachers witnessed a recent demonstration of keyboard experience and expressed a desire to have a concentrated workshop in this field in the near future.

From time to time we hope to report on specific developments of some of these programs, hoping it will be of informative interest to readers who are planning a keyboard experience program.

## MID-WEST NATIONAL BAND CLINIC HUGE SUCCESS

### 1954 Session Tops All Previous Records

For eight successive Decembers, the Hotel Sherman in Chicago has been the scene of the Annual Mid-West National Band Clinics, each clinic growing in stature with the years. The 1954 clinic, held December 15 through 18, surpassed all past records both in number attending and in brilliance of talent offered. Under the expert guidance of Dr. Raymond F. Dvorak as Master of Ceremonies, and Lee W. Petersen, Executive Secretary, the three-day program moved smoothly through a series of intensely inspirational musical events of a varied nature, any one of which could well have been chosen as "the hit" of the entire clinic. Registration of attending directors and guests was handled by the Lyons Band Instrument Company of Chicago in their usual efficient manner. The micro-filming and showing of the scores of the band numbers as they were played was again the work of Dean and Mrs. H. E. Nutt of VanderCook College.

The convention opened on Wednesday evening, December 15, in the Grand Ballroom of the Sherman Hotel with a concert of the "extravaganza" class by the internationally famous United States Air Force Band of Washington, D. C., conducted by Colonel George S. Howard. Even standing room was at a premium for the appearance of this distinguished band which has made five triumphant European tours and has a record of being an all-time prize crowd gatherer, holding attendance records throughout various parts of the world such as Chicago's Soldier Field, Berlin's Olympic Stadium, and London's Royal Festival Hall.

It was well worth the effort for directors to be up early on Thursday morning, December 16, for the excellent concert presented at 9:00 A.M. by the fine band of the Cass Technical High School of Detroit, Michigan, directed by Harry Begian. Among Guest Conductors were the following Michigan College Band Directors, who were proud to conduct one of Michigan's finest high school bands, Dr. William D. Revelli, University of Michigan; Graham T. Overgard, Wayne University; and Leonard Falcone, Michigan State College.

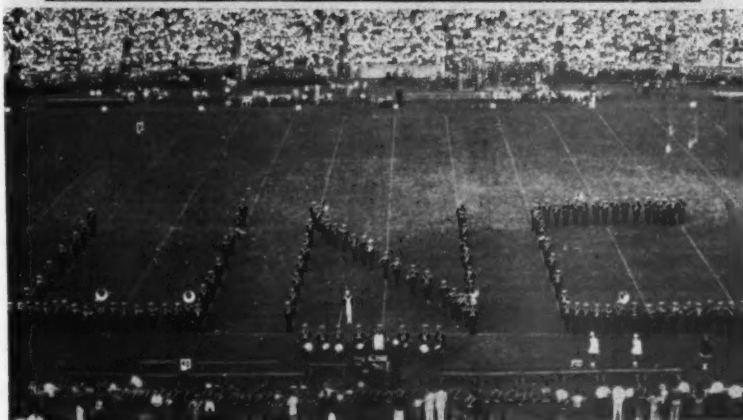
There followed next in the Grand Ballroom a most interesting demonstration by Lieutenant Colonel S. E. Mear, United States Army, Retired, of "How Would a High School Bandman Pass An Armed Forces Band Inspection." He was assisted in this clinic by Harry Begian, Director, and selected members of the Cass Technical High School Band. At the same time in the Louis XVI Room, an ex-

cellent Percussion Ensemble from the Municipal University of Wichita, Kansas, presented a spirited program under the direction of Robert Buggert, Head, Graduate Studies in Music.

The "littlest" music masters in the

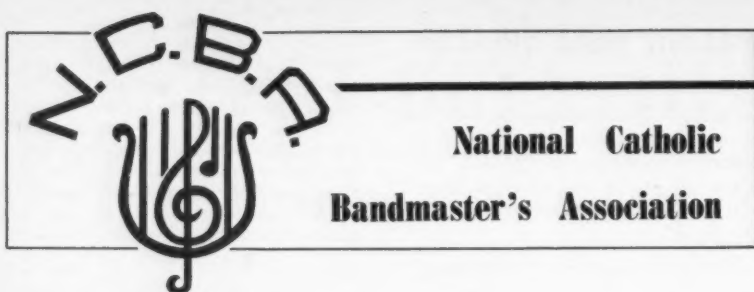
form of the North Chicago, Illinois, Grade School Band and director Frank Laurie, took the place by storm when they appeared in concert at the opening of the Thursday afternoon sessions. Four excellent clinics followed: "Rehearsal Techniques"—a demonstration, by Dr. Raymond F. Dvorak of the University of Wisconsin, assisted by an ensemble from the Chicago CYO Band,

(Turn to page 39)



First chair players of the Cass Technical High School Band of Detroit, Michigan, with Director Harry Begian, in an informal pose. Reading from left to right: Eddie Dunn, Warren Tessler, Elaine Klein, Mr. Begian, Don Sinta, and Herbert Seden. This was one of the very excellent bands which participated in the 8th Annual Mid-West National Band Clinic at the Hotel Sherman in Chicago, December 15-18, 1954. Flying Officer Clifford Hunt and four of the superb musicians of the Band of the Royal Canadian Air Force Training Command, which gave such a brilliant performance at the clinic. They are: Flt./Sgt. Bramwell White (trombone), Sgt. Dave Drew (flute), Conductor Hunt, Sgt. Robert Theil (clarinet) and Sgt. Milton Hart (saxophone). Proving that the very wonderful Greensboro, North Carolina, Senior High School Band, directed by Herbert Hazelman, cannot only play beautiful music as they did at the Mid-West National Band Clinic, you have here the same group in a marching band formation presented at the University of North Carolina.





### NCBA Active Committees

The various NCBA committees are now hard at work preparing reports, arranging events for the coming convention, organizing the second annual Summer Camp, continuing work on the NCBA pension plan and the many other items of business and research that marks the NCBA as one of the most active organizations in the country.

Members are requested to send ideas and suggestions to the chairmen of the various committees. Several of the committees will appeal to you individually for help during the coming months. However, every committee is desirous of your personal suggestions.

A description of the NCBA Active Committees are as follows:

#### The Catholic Band—Place, Purpose, and Problems in Catholic Education

Mr. Joseph Collins, Chairman  
196 Stone Street  
Watertown, N. Y.

Purposes as set forth by the committee are as follows:

1. To develop cooperation, teamwork, sense of responsibility, self-assurance, leadership, good citizenship, health, coordination of mind and will, mind and muscle, self-discipline, adjustment to society, to perform for public, morale.
2. To give music appreciation to all children especially at the Junior High School level for moral training.
3. To eliminate juvenile delinquency.
4. To better fit music into the schedule as a cultural subject rather than extra-curricular.
5. To consult with COMMITTEE ON TEACHER TRAINING, PLACEMENT, AND CURRICULUM IN CATHOLIC SCHOOLS for suggestions for an ideal music schedule for band.
6. To encourage the publication of and to aid in the distribution of schedules, lists of Catholic teachers, pamphlets and books on Catholic music education, etc.

Three outstanding questions that were proposed to the committee by the members present at the 1954 convention were:

1. How to fit the band into the school program.
2. The training and obtaining of qualified teachers.

3. How to raise funds to make the program successful.

#### The NCBA Summer Camp Committee

Bro. Roy Nash, C.S.C., Chairman  
Community House  
University of Notre Dame  
Notre Dame, Indiana

Purposes as set forth by the committee are as follows:

1. In Article II of our constitution under "Purpose," among many other objectives is "to develop a national Catholic Summer Band Camp at Notre Dame.
2. The NCBA Summer Camp intends to extend the basic concept of Catholic Education through the means of association of many Catholic young people in the common interest of band music. As a primary aim of the NCBA this concept will be strengthened and developed under the guidance of competent bandmasters who are solely interested in Catholic Education, the Catholic Band, and Catholic music.

#### Teacher Training, Placement, and Curriculum in Catholic Schools

Mr. Joseph Colantonio, Chairman  
625 E. Jamestown  
Philadelphia, Pennsylvania

Purposes as set forth by the committee are as follows:

1. To conduct an investigation and survey of the typical Catholic College Music Department.
2. To study if this meets needs for competent band trainees.
3. To formulate an ideal curriculum.
4. To adopt this curriculum as recommended by the NCBA.
5. To send this information to all Catholic Colleges in the United States.
6. To urge Catholic administrators to apply to Catholic institutions for teachers.
7. To urge Catholic administrators to seek the assistance of the NCBA to recommend competent Catholic directors (or non-Catholics interested in the Catholic band program).
8. To place men actually interested in Catholic education.
9. To suggest results of "Salary, Budget, and Tenure committee" be sent to Catholic administrators.

#### Committee on Budget, Salary and Tenure

Mr. Walter Kuebler, Chairman  
Superintendent of Schools  
Atkinson Schools  
Atkinson, Illinois

Purposes as set forth by the committee are as follows:

1. Budget.
  - a. An investigation to be made reporting the minimum budget needed to successfully accomplish the musical training of the student from the standpoint of participation, listening, and creating.
2. Salary.
  - a. A survey of public and Catholic school salaries to determine what is understood as a living wage.
  - b. To suggest salaries that compare favorably with the public school range in order to keep competent lay teachers in the Catholic system.
3. Tenure.
  - a. To set up a pension system through the NCBA. (This goal has been attained and is now being adopted by many of the membership schools.)
  - b. To suggest contract forms and tenure policies in accordance with common practice in the public school systems and in the private schools of our nation.

#### Committee on Budget Constitution Revision

Bro. Eugene Weisenberger, C.S.C., Chairman  
1416 Meridian St.  
Indianapolis, Indiana

The purpose of this committee is to present suggested revisions and changes in procedures as well as amendments to the constitution. The committee will work throughout the year to prepare items for discussion at the annual convention. The above items may be brought before the floor at the annual business meeting by any member. However, suggestions are welcomed by the committee during the year so that business can be expedited.

#### Committee on Literature and Program Exchange

Mr. Gerald J. Schneider, Chairman  
3217 S. 25th  
Milwaukee, Wisconsin

The purpose of this committee is to prepare material lists for NCBA members, to establish a program exchange, and to function in an advisory capacity in the selection of music for the national summer camp.

#### Committee on Marching Band

Mr. John C. Bennett, Chairman  
4830 Willys Parkway  
Toledo, Ohio

The first objective is the collection

of information from all members, to be sent to Mr. Bennett for distribution to the entire membership. Mr. Kuebler has a book of 101 shows ready for consideration by this committee. This booklet will also be sent to members at an appropriate time.

#### Committee on Resolutions

Mr. James F. Herendeen, Chairman  
743 W. Ewing Ave.  
South Bend, Indiana

It is the duty of the resolutions committee to thank the concerns, institutions, and persons who have in any way contributed to the success of the NCBA during the convention, Summer camp, and throughout the year.

#### Committee on Membership, Reception and Registration

Mr. Howard Hormung, Chairman  
Ludington High School  
Ludington, Michigan

This committee plans policy for membership growth throughout the nation. All information, publicity, and procedure concerning membership passes through this committee.

#### Progress of the NCBA March

Manuscript ideas are now being submitted to the National Office. If things proceed as now planned, our march should be ready before the 1955 convention. The march will not be "typical" and at this date portends to be something unusual and worthwhile from all musical standpoints. Lyrics are a problem and we will be pleased to hear from you concerning any ideas you may have. Themes of Catholic origin are being studied.

#### Bundle Plan for Membership

The now famous "bundle plan" to bring the SCHOOL MUSICIAN to your school is now in effect in many of our NCBA schools. This plan brings our official magazine, at reduced rates, to all your band members. For further information please contact the editor of the SCHOOL MUSICIAN.

#### Membership Moves

NCBA member Charles F. McCabe has succeeded Mr. Walter Kuebler as director of the Newman High School Band in Sterling, Illinois. Mr. Kuebler is now Principal and Band Director at the Atkinson Schools, Atkinson, Illinois.

#### Father Vincent Traynor, O.S.B. Reports

Father Vincent of Shawnee, Oklahoma, reports the usual woodwind difficulty that seems to exist in so many of our schools. Of all band members reporting this Fall he did not have a single woodwind of any size, shape, or form. It occurs to us that although many reports and studies are being made of the general string situation, little is being done to remedy the overall paucity of

woodwinds. Directors in men's schools acknowledge that this situation is extremely serious and can do little to further the concert band cause with unbalanced instrumentation.

Upon reflection it seems that an unusually large number of band directors are fundamentally brass men. This may account, in part, for the current situation.

The NCBA Page would like to honor one of our most successful and active bandmasters. It is unbelievable to recount his successes during the past year.



Robert Mullally  
Director, Cathedral High School Band  
St. Cloud, Minnesota

Mr. Mullally was born on May 5, 1929. He started band work at an early age and played successively in the Sacred Heart School Band of Sauk Rapids, Minnesota, the Cathedral High School Band of St. Cloud, Minnesota, and the St. Cloud State Teacher's College Band of St. Cloud, Minnesota. As warrant officer he directed the 101 Airborne Division band. He played 1st Horn with the Army Ground Forces Headquarters Band.

Together with his many duties he still finds time to participate in the St. Cloud Municipal Band where he holds 1st chair in the horn section.

He is band director at Cathedral

High School in St. Cloud, Minn. where he conducts the Marching Band, Concert Band, and the Second Band. This year through intensive effort he has raised membership of the Catholic Instrumental Program in this city from 40 members to over 200. As well as maintaining a solid program at Cathedral he is now starting bands in St. Mary's, St. Paul's, St. Peter's, Holy Angels, St. John's, Sacred Heart, St. Joseph, St. Anthony, St. Augustine, and Holy Spirit Schools.

This entire program is free to students and at no salary increase to Mr. Mullally.

After this initial start it is possible that 10 more directors will be needed in the Catholic Schools of St. Cloud in the near future.

#### ABOUT THE CATHEDRAL BAND

The Catholic Schools of St. Cloud maintain high standards and have established an outstanding record against all opposition, both private and public, in the State Contests year after year.

The marching band is considered to be one of the outstanding units in the state. The marching band continues during the Summer months and participates in many state events. The band presents the pageantry type show complete with special arrangements, low bleacher type formations and maneuvers, etc.

The concert band attempts to maintain a high level of musical artistry frequently playing music in manuscript and occasionally original compositions.

The band continues during the Summer with an extensive Summer program which includes lessons, concerts, etc. under the direction of the St. Cloud Recreational Program.

#### Teachers Are Musicians

A survey of high school instrumental music teachers has shown that more than 77 per cent had played professionally before entering the teaching profession. More than 58 per cent of the music educators had played in dance bands and 32 per cent had been part of symphonic organizations.



This outstanding Catholic High School Band of St. Cloud, Minnesota, is directed by Mr. Robert Mullally. The band strives to maintain the highest quality, and as such, has won many honors both in public and parochial school contests.



By Dr. John Paul Jones

A HAPPY NEW YEAR to each and every one of you drummers! And there was never a better time for making good musical resolutions than right now—providing those musical resolutions are kept.

This is the time of year when concert music is uppermost in our minds. Along with this comes the music contests which, to my way of thinking, serve a wonderful purpose. I like the spirit of contesting. I like the thrill of winning and I like the good sportsmanship which must go along with the losing. Best of all, I

Send all questions direct to Dr. John Paul Jones, Conservatory of Music, 1508 Third Ave., Albany, Ga.

like to see the opportunity come whereby each musician can be judged according to his or her own ability. And, I would rather see a contest where sight-reading only was used. The long rehearsed things only show what a person can do after long rehearsal. What can he do according to how much he knows?

Well here are some ways to build up that musical knowledge. The best one of which is practice. And practice

comes easier where there is good material of an interesting nature. Let me call your attention to some new and interesting drum material.

The *High Stepper* is a new solo for snare drum with piano accompaniment. This type of material is always interesting both for the player and for the listener because of the melody line played by the piano. This solo by Mr. Floyd O. Harris and published by the Ludwig Music Publishing Company requires the five-stroke roll, the nine-stroke roll, flam, flam paradiddle, ruff and tap ruff and each rudiment is clearly indicated so that what might be difficult is really quite simple.

Another good number by the same composer and publisher is *Drums On Parade*. This number also has a piano accompaniment and requires the nine-stroke, five-stroke, Flam Accent, Ruff and thirteen-stroke roll, and is written in six-eight time. You will like both of these numbers.

A solo of more difficulty—one for the more advanced player—is *Stir O' Plenty* by Mr. Harris. In two-four time this solo brings in the Flam Paradiddle, Double Paradiddle, Single Paradiddle, Flamacue along with the usual flams and rolls. There is a good piano accompaniment.

For the drummer who leans toward the mallet instrument the same company has published a good xylophone solo on Haydn's *Gypsy Rondo*—not difficult yet enough there to be interesting. It can be done slowly by the less experienced or at a rapid tempo by the more experienced and in either case there will be a solo of which you will not be ashamed. Good classical material.

#### Time Out

Well, I just received some new material from The Band Shed, Itta Bena, Mississippi—some very clever stuff. The "Time Out" came because I started one of their little booklet entitled *Der Schnoopnagel Drumb Instructor*. You drummers would get a bang out of this—as I did. Lots of laughs tucked among some very serious advice if you look for it. However, it really wasn't this but some of their new solos which I want to bring to you.

One of the most novel of drum solos is their *Drum Festival* for snare drums with band accompaniment. This is an enlargement of the drum solo-piano accompaniment idea. The band accompaniment is in march form entitled *Band Festival March* (originally *North Iowa Band Festival*). This number is complete with ample suggestions for a successful playing. I was just thinking what an effective thing this could be on parade with the drums giving out on the solo and the band playing a soft background with the march. This would also be very effective in concert—and quite novel.

A second drum number is by Grace



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Berryman and is titled *Triple Threat*—a snare drum trio. This number contains plenty of opportunity for coordination and you can't miss a lick here without it showing. One good thing about the Band Shed publications you get a part for every player—no three people having to look at one page of music.

You will do well to write The Band Shed for their complete catalogue and next month I want to tell you about two or three other ensemble publications of theirs. For now so long until next month and—KEEP THOSE RESOLUTIONS!

THE END

## Mid-West National Band Clinic Huge Success

(Starts on page 35)

Ralph Meltzer, Director, and Thomas Fabish, Music Supervisor; Trombone-Baritone Clinic by Hugh McMillen of the University of Colorado; "The Percussion Section Accessories"—a unique presentation by Haskell Harr of the VanderCook College faculty; and a Panel on "Fund Raising" by three highly successful Illinois directors—Lyle Atkins of Carthage, James Keith of Pekin, and F. C. Kreider of Collinsville.

The concert stage was occupied Thursday evening by the very wonderful Greensboro, North Carolina, Senior High School Band under the able direction of Herbert Hazelman, A.B.A. Numbering among the many illustrious guest conductors (to mention only one) was the director under whom Herb Hazelman himself began his musical career as a high school student at the oboe back some years ago—Traugott Rohner, now of the faculty of Northwestern University. An entire new feature was introduced this year in the "Adjudication School" in which everyone did his own judging on official sheets furnished by the National Interscholastic Music Activities Commission, an auxiliary of the MENC, as the Greensboro Band played "Das Pensionat." At the Intermission, a distinguished trio of adjudicators—Harold Bachman of the University of Florida, William Revelli of the University of Michigan, and Clarence Sawhill of the University of California, gave their criticisms and comments in judgment of this same number. Thus everyone was afforded the opportunity to compare his ability to judge with that of the experts. Unknown to all was the fact that the number was purposely prepared and performed by the Greensboro Band with minor flaws to be detected by the judges. The consensus of opinion was that the "Adjudication School" proved to be one of the most valuable clinic sessions.

Friday, December 17, was dedicated to hour-long clinics with a break in the afternoon when Iowa's

superb Davenport High School Band, and capable director, F. E. Mortiboy, presented a concert in a most polished, professional manner. Sigurd Rascher, Saxophone virtuoso of Shushan, New York, appeared as Guest Soloist with the Davenport band and was received with enthusiastic applause. The Friday clinics, each one excelling in its own way, were: Cornet and Trumpet by Don Jacoby, Staff Trumpeter with NBC; Brass and Reed Ensembles from both the Muskegon, Michigan, High School Band, William Stewart, Director, and the Beloit, Wisconsin, High School Band, Don Cuthbert, Director; a Panel on "Band Parents Associations and Their Functions" with Howard Lyons as Moderator and Panel members: Paul DeLand, Vice-Pres. Pekin Grade School Band Parents; Robert Baldwin, Pres. Main Township H.S. Band Boosters; and Charles Thomp-

son, Pres. East Aurora Band Boosters; "New Sounds from the Band" with Harold Walters, Narrator; Saxophone, Sigurd Rascher; "How to Do This and That Better," H. E. Nutt; and Clarinet, Robert E. Lowry of Morningside College, who has twice appeared as guest soloist with Mid-West Clinic bands. Friday afternoon closed with a Modern Music Masters Installation.

The VanderCook College Concert Band of Chicago, conducted by Richard Brittain, continued the series of clinic concerts on Friday evening with an excellent program and a brilliant assemblage of guest conductors. Miss Lorraine King of the Minneapolis Symphony Orchestra appeared as Guest Soloist on the Harp.

Anticipated as one of the highlights of the three-day convention was the Style Show of Band Uniforms (Turn the page please)

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forms at the Intermission of the Friday evening concert. The Style Show was planned and produced by George Myers of the Portage Township Senior High School of Gary, Indiana, with members of his high school band as models. Cooperating in the colorful and brilliant display of uniforms were: The Craddock Uniforms, Kansas City, Missouri; DeMoulin Bros. & Co., Greenville, Illinois; Fruhauf Southwest Uniform Co., Wichita, Kansas; and Stanbury & Co., Kansas City, Missouri.

The Kiel, Wisconsin, Municipal Band, directed by Edgar P. Thiessen, opened the program on Saturday morning, December 18. Kiel is a community of about 2000, but has the distinctive record of having successfully maintained a municipal band for 50 years—and what a fine band it proved to be! Kiel can well be proud of this splendid organization.

For the closing concert the Mid-West audience was honored by having the Band of the Royal Canadian Air Force Training Command, Flying Officer C. O. Hunt, Bandmaster, appear in a true "good neighbor" fashion. Theirs was a brilliant performance, which left sweet strains of music lingering not only in the ears but also the hearts of the listeners.

The climax of the entire clinic came as a complimentary Grand Finale Banquet was served to approximately 800 in the beautiful Bal Tabarin Room of the Sherman Hotel at 1:00 P.M. Saturday. The lavish turkey dinner was a Christmas treat from the four uniform companies who had participated in the Style Show of Uniforms. Dr. Raymond F. Dvorak was the genial Master of Ceremonies. Dr. Edwin Franko Goldman, conductor of the famous Goldman Band of New York City, was the Banquet Speaker. In his address he related many anecdotes of his friend, John Philip Sousa, to whom the Mid-West National Band Clinic was paying a tribute in the centennial year of his birth. Dr. Goldman also guest conducted some of his marches with the Friday and Saturday bands.

The more than 4000 music educators and friends who attended the 8th Annual Mid-West National Band Clinic from all parts of the United States and Canada had only words of highest praise for every session of this mammoth three-day musical event. Already plans are under way for an even greater clinic in 1955 to be held on December 14, 15, 16 and 17. Those are dates for you to remember for another musical treat.

## Need New Music Lists?

There are a limited number of copies of the 1954 Official Program and Handbook of Information of the Mid-West National Band Clinic available. If you were unable to attend, or wish to secure additional copies, you may order from Lee W. Petersen, 4 E.

11th Street, Peru, Illinois—be sure to enclose \$1 per copy with your order. There are ten pages of reviews of the 1954 Band Publications, as well as lists of hundreds of other excellent numbers. All eight bands and band directors, and 1954 clinicians, are pictured. This is a book you will treasure. Send for your copy before the supply is exhausted.

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By David Kaplan

### Solo Materials

It is time to consider solo and ensemble materials for contest and festival. The problem centers around the selection of the right solo for the student. We should not choose materials that are too difficult—challenging, yes, but not overly so. The pupil should gain a rich musical experience from the good number. Remember, that the solo must be suited to individual capacities. Below a number of selections are offered.

- 2 Little Serenade—Purcell (Worley), Jack Spratt.  
Popular among grade school students this solo is charming and keeps the clarinet in its nicest range. This is a 3/4 Andante with no real difficulty, concert B $\flat$ .
- 2+ Vielle Chanson—Clérissé, Stubbins Collection, Vol. 2, Wahr.  
A 2/4 Andantino with some tonguing and technical work the solo is compact and very expres-

Send all questions direct to David Kaplan,  
Director of Music, Reynolds Community  
High School, Reynolds, Illinois.

sive for the youngster.

- 3 Little Concerto—Collis, Hansen.  
Written in a classic style the three movements lay well for the instrument and offer the young player good experiences. The first movement, concert B $\flat$  and 4/4, has melodic material plus some technique. The Andante is song-like and the Allegro is tuneful. A nice choice for youngsters.
- 3 Aria & Presto—Aubert (Waln), Kjos.
- 3 Concerto in G $\flat$  (from the oboe)—Handel (Waln), Kjos.
- 3-4 Musette & Scherzo—Le Clair (Waln), Kjos.
- 3 Waltz Fantasy—Mozart (Waln), Kjos.

The above Waln arrangements are popular contest choices since they offer the student stimulating material, melodic as well as technical.

- 3 Serenade—Filas, Robbins.
- 3 Design—Filas, Robbins.  
A Moderato 6/8 which has changes in mood and tempo. Design never moves too fast. Low and high register (only up to C) are employed.
- 3 Elegy—Filas, Robbins.  
This 3/4 Andante calls for flexibility and expression in playing. It is very melodic and the upper range extends only to high D.
- 3 Divertimento in B $\flat$ —Mozart (Bellison), Ricordi.  
Here is beautiful music for the younger student. The four movements are all gorgeous. For contest one might use the Adagio and Allegro (first movement).



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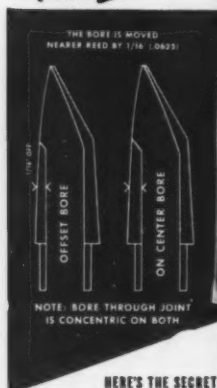
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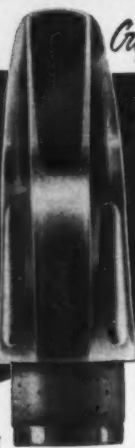
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3-4 Divertimento in F—Mozart (Bellini), Ricordi.

Again, here is good music although a little more demanding than the Divertimento in Bb.

3 Trois Petites Contes—Desportes, Stubbins Collection, Vol. 1, Wahr.

3 Promenade—Clérissé, Stubbins Coll., Vol. 2.

3 Petite Piece—Debussy, Elkan-Vogel.

3 Chant Slave—J. E. Barat, Stubbins Coll., Vol. 2.

A French solo, the Chant is a 3/4 Modere with whole tone scale influences. With correct expression this can be a good choice.

3 Trois Pieces—Boisdeffre, Stubbins Coll., Vol. 1.

4 Three Pieces (1 & 3) Laurischkus, Stubbins, Vol. 2.

The Waltz Elegy is expressive and calls for sensitive playing in all registers, up to high F. It is a beautiful movement. The Romanze is a 6/8 Allegretto.

4 Petite Piece—Quet, Baron.

4 First Concertino—Guilhaud, Fischer, Rubank.

4 Sonata—Wanhal, McGinnis & Marx.

4 Scene & Air—Bergson, Fischer, Cundy-Bettoney, Rubank.

4 Piece in Gm—Barat, Stubbins Coll., Vol. 1.

An ad libitum beginning leads into a Lento marked by florid passages. Cadenzas lead into the technical Allegro. This is a good choice since it has everything, melodic material as well as challenging technique.

5 Andante & Scherzo—Derc, Stubbins, Vol. 2.

5 Prelude & Rigaudon—Avon, Stubbins, Vol. 2.

The Prelude is really a very long cadenza. The Allegretto with its sixlets and triplets is technical but lays well and is fun to play.

5 Second Sonata—Bach (Gâteau), Alfred.

5-6 Cantegril—Busser, Stubbins, Vol. 4.

5-6 Solo de Concours—Rabaud, Andraud, Stubbins, Vol. 1.

5 Sarabande & Theme Varié—Hahn, Stubbins, Vol. 1.

5 Piece Romantique—Nivard, Alfred.

6 Sonata—Bernstein, Witmark.

A fine contemporary work, the Sonata has much lyrical work. It is dynamic and interesting. The Vivace 5/8 has much life. For the advanced player (with a good pianist) this Sonata is excellent.

5-6 Lament & Tarentelle—Grovlez,

**Andraud.**

- 5 **Solo de Concours—Messenger, Bonade Collection, Stubbins, Vol. 4, Belwin.**
- 5 **Solo de Concours—Mouquet, Stubbins, Vol. 1.**  
Here is one that should be used quite a bit once directors find out about it.
- 5 **Fantasic & Rondo—Weber, Fischer.**
- 5-6 **Introduction & Rondo—Widor, Bonade Coll.**
- 5-6 **Fantasic—Gaubert, Bonade Coll.**
- 5-6 **Fantasic—Wuille (Bellison), Ricordi.**

Recital Literature for the Clarinet, in four volumes, is edited by William H. Stubbins of the University of Michigan and published by Wahr of Ann Arbor. It is an outstanding collection and should be in the school library. 15 Grand Solos, edited by Daniel Bonade contains some of the best French solos; it is published by Andraud. Masterworks for Clarinet contains works of Weber, Brahms, Schumann, and Mendelssohn; this authentic edition was edited by Eric Simon for G. Schirmer. In his Album of Recital Literature for Leeds, Harold Freeman has included some Russian things like the Starokodinsky 5 Pieces; it is a good collection. The Seven Melodic Pieces edited by David Weber offer easy type solos of the

Russian school. Like the Freeman they are obtained through Leeds.

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**CLARINET TRIOS**

4 **Trio in E $\flat$ —Blatt.**

4 **Trio in B $\flat$ —Carulli.**

4-5 **Trio in G—Muller.**

These are all published by Ricordi and edited by Bellison. Here are good materials but unfortunately no scores.

2 **18th Century Trios—arr. Rosenthal, Morris.**

Collection Bk. 1, Gr. 2, Bk. 2, Grade 2-3, arr. Voxman, Rubank.

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**Collection of Flute and Clarinet Duets—arr. George Waln-Kjos.**

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**CLARINET QUARTETS**

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- 3 **Piece—Brown, Schirmer.**
- 4 **Suite—Mozart (Bellison), Ricordi.**
- 4 **Country Dance—Krenek, Belwin.**
- 3-4 **Seascapes (Suite)—Karel, Summy.**
- 3 **Bagatelle—Grundman, B. H.**
- 2-3 **Bohemian Suite—Bradee (Voxman), Rubank.**
- 2 **Andante—Bohne (Voxman), Rubank.**

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- 3 **Minuet—N. Cox, Boosey-H.**

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2. Do not tighten the ligature too much since this can also cause warping besides disturbing the reed.

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# New Music Reviews

**Ludwig Elementary Clarinet Instru-  
tor—edited by Melville Jay Web-  
ster, Ludwig Music Publ. Co., \$1.00,  
1953.**

This was formerly the old Selmer text. Ludwig has recently acquired the copyright to the series which also includes sax, flute, cornet, trombone, and baritone.

In the opening pages the parts of the clarinet are demonstrated and discussed. Subjects covered include assembling the clarinet, care of reed, position, care of mouthpiece, etc. The illustrations accompanying the discussions are good.

On the whole I like this method; it has some very nice features such as the theory lessons. I am sure that the text will become used more and more. However, there are a few points to which I must take issue. Years ago it seemed the logical choice to offer "openg" as the starting note. In later years teachers came to feel that "g" was the poorest starting note. It is better to begin with "e" thus enabling the student to get a better grip, the embouchure being quite weak at this point. In using this text, then, I would begin with Exercise 3, introducing the "e" and "d."

Eighth notes are rather strangely introduced, it seems to me, via 6/8 time. This occurs in the Fifth Lesson where the value of notes in 6/8 is discussed. Then, at the latter part of the lesson, eighths in 4/4 are offered. Normally, we find eighths introduced in 2/4 or 4/4. This unusual presentation may have a point.

The text follows other traditional patterns. The higher register is attained through low "e" and pressing the speaker key "B" is played. The teacher must be careful that the student can really play low "e" well before attempting the higher register. Actually, starting this whole series from low "a" up to E, B $\flat$  up to F would be easier than starting on low "e." The break is more easily obtained if it is introduced in descending motion first, the preparation of the right hand being carefully explained.

Thus, the method follows the traditional lines of the older texts. The method is challenging and should be of great value to the fast student. With the teacher making a few adjustments i.e.: "e" as starting note, descending break, higher register through low a, eighths through 2/4 etc., the text can and should be used to great advantage. Ludwig is to be congratulated on reviving this series. The text is significant and warrants our close scrutiny.

THE END

**SEND US YOUR NEWS**

# The Band Stand

(Continued from page 13)

Composition. He has been director of the Gramercy School of Music, the Society of Music, and founded the music school of the Harlem House." Dante Fiorillo, 875 West 181st St., New York, N.Y.

251. Armand RUSSELL — CONCERTANTE FOR DOUBLE BASS AND BAND, first performance, July 15, 1953 in Seattle, Washington by the University of Washington Summer Concert Band, Walter C. Welke conducting. The soloist was Leslie Martin and the occasion was the 7th Annual Contemporary Band Concert.

252. Gerald HARTLEY — CONCERTO GROSSO FOR WIND INSTRUMENTS AND PERCUSSION, first performance July 15, 1953 in Seattle, Washington by the University of Washington Summer Concert Band, Walter C. Welke conducting. The five parts are entitled: 1. Overture; 2. Invention on a Military Theme; 3. Tarantella in Rondo Form; 4. Variations on a Passacaglia Theme; and 5. Finale. Done as a part of the 7th Annual Contemporary Band Concert.

253. Carl ENGEL—Academic Processional March, first performance June 1937 in Oberlin, Ohio by the Oberlin Commencement Band, Arthur L. Williams conducting. The composer was given an honorary degree by Oberlin College in 1934 and expressed his appreciation with this musical gift to his Alma Mater in 1937 when it was first performed for the Oberlin Commencement Processional.

(Continued on next page)

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## AMERICAN BANDMASTERS ASSOCIATION TO CONVE IN ELKHART, INDIANA

The 21st Annual Convention of the American Bandmasters Association will be held in Elkhart, Indiana, February 16-19, 1955. Among the highlights of the Convention will be the first performance of a new work, "CELEBRATION OVERTURE," by Composer Paul Creston who was commissioned to write the work for the American Bandmasters Association. This new work will be published by the company of Alec Templeton, Inc. early in 1955. A second work which will receive its first performance at Elkhart will be Dr. Edwin Franko Goldman's latest march, "BLUEJACKETS ON PARADE," which is dedicated to Commander Charles Brendler, Leader of the United States Navy Band, and currently President of the American Bandmasters Association. The new march will be conducted by the composer on Saturday night, February 19th when the performing organization will be the University of Michigan Concert Band, William D. Revelli, Conductor.

The officers of this foremost organization of bandmasters are: President: Commander Charles Brendler, Leader, U. S. Navy Band, Washington, D. C. Vice-President: James C. Harper, Director, Lenoir High School Band, Lenoir, N. Carolina. Secretary-Treasurer: Glenn C. Bainum, Director Emeritus, Northwestern University Bands, Evanston, Illinois.

Honorary Life Presidents: John Philip Sousa (1854-1932), Dr. Edwin Franko Goldman.

Past Presidents: Dr. Charles O'Neill, Herbert L. Clarke (1867-1945), Dr. Frank Simon, Dr. Albert Austin Harding, Karl L. King, Dr. Peter Buys, Captain R. B. Hayward, Henry Fillmore, Glenn Cliffe Bainum, Colonel H. C. Bronson, J. J. Richards, Harold B. Bachman, Colonel Earl D. Irons, Dr. William D. Revelli, Lt. Col. William F. Santelmann.

Directors: Lt. Colonel William F. Santelmann (U. S. Marine Band, Washington, D. C.); Major Francis E. Resta (U. S. Military Academy, West Point, N. Y.); James E. Berdahl (University of California, Berkeley, California); Dale C. Harris (Instrumental Music Director, Pontiac, Michigan); Herbert N. Johnston (Philco Band, Philadelphia, Pa.).

Host Chairman for the 21st Convention will be Frank Reed of C. G. Conn, Ltd., Elkhart, Indiana.

### The Band Stand

(Continued from page 44)

sions. Engel, who died in 1944, is best known for his work as editor of the "Musical Quarterly," former Chief of the Music Division of the Library of Congress, founder of the American Society of Musicology, and composer and arranger of many choral and smaller instrumental compositions. The march is now published in the G. Schirmer catalogue of band literature.

#54. Paul W. WHEAR—PASSACGLIA FOR BAND, first performance November 21, 1954 in Oberlin, Ohio by the Oberlin Symphony Band conducted by the composer. This 9-minute work was inspired by the hearing of many fine original band numbers during recent years climaxed by the 25th Anniversary Ohio Intercollegiate Band Festival last April when Percy Aldridge Grainger served as Guest Conductor along with Don McGinnis of the Ohio State University who performed his new Symphony for Band. Completed in August, this work was rated second among six contemporary band works by the members of the Oberlin Symphony Band. All the others were published works, the top rating work being Aaron Copland's Outdoor Overture. Mr. Whear is Director of Bands at Mt. Union College, Alliance, Ohio.

NOTE: This is a continuing list. If you will send us proof of your having done a first performance with your band we will gladly give it listing, but without this proof we are handicapped and have to dig into the records of the University of Washington and Oberlin College to keep the list going. Begin the NEW YEAR right. Send us that program and that picture!

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# I Teach The Solo Brass..



By B. H. Walker

Here it is January and time to select the brass solos for the competition festivals. Remember to select a solo which is not too difficult, and one which is musical as to form, character, rhythm, melody and range. I am listing a few of various grades for each solo brass instrument. Have your director help you select one from this list which best suits your individual ability and style.

## TROMBONE SOLOS

**JULIA MARINE WALTZ**, by Weber. Belwin. Grade I. Very easy, well constructed waltz. Legato style. Range to high F above staff.

\*\*\*

**ROMANCE**, by C. W. Bennett. Fischer. Grade II. Legato, expressive pleasing melody. Range from low F below to high F above.

\*\*\*

**STARLIGHT**, by Pryer. Fischer. Technical valse. Nice cadenza. Some

Send all questions direct to B. H. Walker, Director of Music, Gaffney High School, Gaffney, South Carolina.

technique. Grade II on National List but much more difficult than listed.

\*\*\*

**FANCY FREE**, by Clay Smith. Barnhouse. Grade II on National List but is much more difficult than listed. A fantasy with a nice andante and legato style, contains several technical sections in staccato style, nice cadenza. Band and piano accompaniment.

\*\*\*

**SOUL OF THE SERF**, by Clay Smith, Barnhouse. Grade III. Andante section and triple tongue section. Range to high A-flat above. Band and piano accompaniment.

\*\*\*

**ROMANCE APPASSIONATA**, by Von Weber. Cundy-Bettoney. Grade IV. Musically interesting. Both legato and technique. Requires style and

phrasing.

\*\*\*

**WALTZ PETITE**, by Cimer. Gamble Hinged. Listed as Easy on National List but I would classify it as Grade IV. Nice cadenza, waltz movement and technique. Requires style and considerable technical speed.

\*\*\*

**ATLANTIC ZEPHYRS**, by Gardell Simons. Fischer. Grade V. Melodically and technically interesting to any good trombonist who has pleasing style and expression. See brass column April, 1950 issue of THE SCHOOL MUSICIAN for details on interpretation of this solo. Piano and band accompaniment.

\*\*\*

**CONCERTO FOR TROMBONE**, First Movement by Cimer. Music Publishers Holding Corp. Grade VI. Extremely difficult technique. Range to high C, octave above staff. Beautiful melody and interesting style. You

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For listing of other numbers see my column March 1953.

#### BARITONE-EUPHONIUM SOLOS

**GOIN' HOME** (Largo of New World Symphony) by Dvorak. Theodore Presser. Grade I. Beautiful legato melody. Shows off your tone and phrasing. Needs no further introduction because it is well known.

**JOLLY SAILOR**, by Buchtel. Mills. Grade II. A brilliant, melodic solo, detached style most of the way, Range and technique easy.

**BLUE BELLS OF SCOTLAND** (with variations) by Buchtel. Mills. Grade II. Andante and variations. Some legato, some detached style required.

**TRAMP, TRAMP, TRAMP**, by Goldman. Fischer. Beautiful theme and variations. Much program appeal. Treble clef or bass clef. Grade III. Piano or band accompaniment. For interpretation see my column in March 1954 SCHOOL MUSICIAN.

**MY REGARDS**, by Llewellyn. Gamble Hinged or Fischer. Grade II. Graceful, melodic waltz. Piano or band accompaniment.

**BOHEMIAN GIRL FANTASY**, by Balfe-Hartman. Belwin. Grade IV. Brilliant technique. Much program appeal.

**STARS IN A VELVETY SKY**, by Clarke. Fischer. Grade IV. Delightfully interesting, technically and melodically. Cadenza, andante, allegro and some triple tonguing. Piano and band accompaniment.

**BEAUTIFUL COLORADO**, by DeLuca. Fischer. Grade IV. Brilliant technical cadenza, beautiful legato waltz, rapid technical movements. Band and piano accompaniment.

**MISS BLUE BONNET**, by Frank Simon. Frank Simon. Grade V. Program appeal, style and much technique. Nice cadenza. Very interesting throughout.

See June 1950 SCHOOL MUSICIAN for further listings.

#### TUBA AND SOUSAPHONE SOLOS

**BIG BOY**, by Fred Weber, Belwin. Grade I. Melodic, rather smooth, intervals easy.

**THE JOLLY FARMER GOES TO TOWN**, by Schumann-Bell. Fischer. Grade I-II. A gay, spirited melody in detached style.

**APOLLO**, by Buchtel. Mills. Grade III. Smooth andante and brilliant al-

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EXCERPTS FROM CONCERTO, NO. 4 Goltermann-Bell. Fischer. Grade IV. A masterpiece from good cello literature.

CONCERTO NO. 2, by Williams. Ernest Williams. Grade V. Very technical but musical.

FRENCH HORN SOLOS

THE MIGHTY MAJOR, by Fred Weber. Belwin. Grade I. Nice, easy, legato melody.

MARCHE SLAV, by Tchaikowsky-Weber. Belwin. Grade II. The well known "Marche Slav" theme, easy range.

ELEGY, by Massenet-Hauser. Fischer. Grade II-III. Interesting French style. Medium range.

ANDANTE CANTABLE, From FIFTH SYMPHONY by Tchaikowsky. Fischer. Grade III. Smooth legato style phrasing. Expressive. Range from low A to high F sharp.

NOCTURNO, from *Midsummer Night's Dream* by Mendelssohn-Hauser. Fischer. Grade IV. Quiet, sustained, legato style. Requires breath control, phrasing, good tone and above average range.

For other numbers, purchase an EVERYBODY'S FAVORITE FRENCH HORN SOLOS by Jay Arnold, edited by Amsco, also see my column of January, 1954.

CORNET SOLOS

JULIA MARINE WALTZ, by Weber. Belwin. Grade I. Melodic, legato style. Very easy range.

TWILIGHT DREAMS, by Ernest Clarke. Fischer. Grade II. Band and piano accompaniment. Good cadenza, nice melodic waltz strain, easy technique.

VALSE BRILLIANT, by Edwards. Schmitt. Grade II. Brilliant cadenza, beautiful waltz strains. Much program appeal. Range to high G above staff.

VICTORY, by Enderson. Rubank. Grade III. Nice melody, interesting technique but not difficult.

WILLOW ECHOES, by Frank Simon. Fischer. Grade IV. Brilliant, charming fantasy. Much program appeal. Requires excellent technique.

ECSTASY, by Leonard Smith, Fischer. Grade V-VI. Brilliant valse style, requires good range, technique and style. Recorded by composer.

DEBUTANTE, by Herbert L. Clarke. Fischer. Grade VI. Requires the best in speed, tonguing and range.

THE END

Listen!

(Starts on page 22)

As the players improve in their ability to listen to their performance, they will be able, little by little, to increase the volume of the louder passages. Remember that the greater the volume, the harder it is to hear the whole organization, and never allow the group to play so loudly that blend, balance, intonation, or tone quality is made to suffer. The better your band becomes, the louder it will be able to play and still keep those qualities which make the difference between noise and outstanding performance.

The teaching of good breath control, correct embouchure, proper playing position, etc. will undoubtedly speed the process and help improve intonation and tone quality at all dynamic levels. In the final analysis, however, only a well trained ear will insure the qualities of musicianship toward which we all strive.

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By Dr. Angelo La Mariana

#### SOLOS FOR CONTEST USE

In selecting material suitable for contests, we might try to seek works that are fresh and original. The "sameness" of works performed at contest time appear with distressing frequency. By combining our knowledge of student, ability level and performing talent with our desire to avoid the pitfall of imitation and repetition, we will be able to fill these contest needs with works of real worth and variety in the contemporary as well as the pre-romantic idiom. The publishers are supplying music that should be not only most acceptable for contest time but should provide an opportunity for the student to "hear" new music. The following is reviewed as being suitable contest-wise and is recommended as such.

#### VIOLIN AND PIANO

**C. Major Sonata K6—W. A. Mozart, edited by P. Zeitlin and B. S. Levy. Published by: J. Markert and Co., 141 W. 15th Street, New York 11, N.Y. Price \$1.00.**

This sonata, written at the age of 7 by "the wonder boy," was among Mozart's first printed and published works. The violin requires the third position for the four movements. The violin part has been tastefully fingered and bowed with an eye to the student need. **Grade 3.**

**Six Sonatas (for Violin and Piano) Opus 5, Volume I. A. Corelli (1653-1713). Edited by E. Polo. Published Ricordi. Price \$2.00.**

This edition conforms to the original first edition, Rome 1700. These church-sonatas by the master composer should be studied by all violinists for their lyric melodies. In them, we have polyphonic textures and soaring melodies which are not forced. (Includes 3rd position). Individual movements range from **Grade 2-5.**

**Six Suites for Violin and Piano—Op. 5, Volume II. A. Corelli. Edited by E. Polo. Published by Ricordi. Price \$1.50.**

These chamber-sonatas, a string of dance movements, are not as polyphonic as the sonatas of Volume I. The twelfth sonata, so called by Corelli, is the famous "La Follia" variations. Includes 3rd position. Individual movements vary from **Grade 2-5.**

Send all questions direct to Dr. Angelo La Mariana, Western Michigan College of Education, Kalamazoo, Mich.

**Sonata E. Major, Opus 5, #11, for Violin and Cembalo. A. Corelli. Edited by M. Seiffert. Published by Kistner and Siegel, Organum Series III, #2,**

Available Concordia Pub. House. Price \$1.50.

It may be of interest to students and teachers to compare this and the above edition. This edition is prefaced by a quotation from J. Walsh, the London Publisher, as follows: "of having the Graces to all the Adagios and other places where the Author taught proper by Arcangelo Corelli". The manner of ornamentation and alteration of rhythm of 17th and 18th Century music is attracting the attention of musicologists as well as performers. Violin includes the 3rd position. Cello, continuo, includes 4th position. **Grade 4.**

**Sonata g minor—for violin and continuo, A. Vivaldi (1675-1743). Realization by W. Upmeyer. Published by Barenreiter, Hortun Musicus #102.**

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The second, of five movements, is polyphonic in feeling but double-stopping is confined to 2 voices. Excellent music. Includes 4th position Grades 3-4.

Sonata N. 8 B $\flat$  for Violin or Flute (and cembalo, cello ad lib). G. P. Telemann (1681-1767). Edited by M. Seiffert. Organum III—\$8. Available Concordia Pub. House. Price \$1.00.

The Largo movement has two versions in the score; the first is the original version, the second is a practical realization of the melody as it might have been performed in the 18th Century. Violin and Cello include 3rd position. Grade 3-4.

Concerto Miniature, C. Major. Noah Klaus. Published by Willis Music. Price 50c.

An interesting, easy and short 2 page concerto in 1st position, which contains simple double stops, chords and an optional 3 string crossing arpeggio cadenza. Excellent for the neophyte violinist. Grade 1-2.

First Solo Album for Violin and Piano. Compiled, arranged and edited by H. S. Whistler and H. A. Hummel. Published Rubank 75c.

Contains 11 first position selections by Mendelssohn, Dancila, MacDowell and the editors. Clown Dance by Hummel contains left hand pizzicato. The solos are easy, well-edited and should meet the needs for material for assembly programs. Grade 1-2.

Progressive Violin Solos with Piano. First Position Book I. Compiled and revised by Norman Sabor. Published by E. H. Morris & Co., 1619 Broadway, New York 19, N.Y. Price \$1.25.

Contains 12 first position solos "chosen to help the young student understand musical phrasing." Short familiar selections include Rock of Ages, Killarney, Blue Bells of Scotland, Pleyel's Hymn. Contains fingered double stops. Grade 1-2.

Forty Folk Tunes—Melodies for Violin and Piano. Edited C. A. Percy. Published E. H. Morris & Co. Price \$1.25.

Contains 40 short, well-known hymns and songs progressively arranged in the 1st position. Useable as supplementary material for the early beginner. Grade 1.

Concertino for Violin and Orchestra—Harold Perry. Published by Boosey and Hawkes. Prices: Set A, \$3.50, Set B, \$8.00. Extra parts 35c. Full Score \$3.00. Violin and Piano \$1.50.

A fine sounding 8 minute composition for the young violinist who wishes to gain experience in solo playing with orchestral accompaniment. In this one movement concertino the solo part is confined to the 1st and 3rd positions. (It is scored for 2 flutes, includes picc., 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, triangle, timpani, and strings). The string parts for the orchestra are

(Continued on page 51)

## ACCORDION NEWS BRIEFS

By Lari Holzhauser,  
Executive Secretary,  
Accordions Teachers' Guild, Inc.

The Concert Trio of Houston, Texas, comprised of two accordions and bass viol (Bill Palmer, Billy Hughes and Lenny Manno) are on a lengthy concert tour which covers the south, midwest and eastern states.

(Turn to page 65)



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easy: 1st violin includes 3rd position, cello 4th position, for a few passages, the 2nd violin, viola and bass parts are in 1st position except for two notes in the bass. A good junior high orchestra laboratoried this work. It sounds well for both soloist and orchestra. **Grade III and IV.**

**The Gipsy Violin for Violin and Piano.** Edited by W. Russ Bovelino. Published Belwin. Price \$1.25.

Seventeen familiar Russian, Hungarian and Roumanian Gypsy airs in quasi song-like settings. Many of these airs have become famous in settings of Brahms, Hubay, Sarasate and others. The piano accompaniment is effective in a Zimbalon-like setting. Some of the selections are easy 3rd position, while others demand 7th position playing. **Grade 1-3.**

**Tears—Helen Cohan Carola.** Published Boston Music Co. Price 50c.

A languid ballad dedicated to George M. Cohan. Includes 3rd position. **Grade 2.**

**The Fiddler's Fancy—Gladys B. Bush.** Published Willis Music Co. Price 50c.

A short perpetual motion piece in 3rd position. A suitable substitute for those of C. Bohn. **Grade 2-3.**

#### VIOLA AND PIANO

**Rococo, Bela Loblov.** Pub. by Whitney Blake Music. Pub. 243 W. 72nd St., New York 23, N. Y. Price 50c. (Also available for Violin)

A short minuet in modern dress. The viola part is not always the same as that printed on the accompaniment. Also, the last three staves should be treble clef. One passage includes the 5th position. **Grade 3.**

**Old Masters for Young Players.** Arranged by A. Moffart—Edited for viola by J. Palaschho. Pub. Edition Schott—Available Associated Music. Price \$1.75.

Twelve fine transcriptions in the first position, of airs and dances ranging from Lully to Schumann. These one page compositions should fill the need for worthy material for the intermediate performer. It is unfortunate that the violin accompaniment is used for the viola. The instrument needs "space" for its characteristic tonal qualities to sound over the piano sonorities. There are some trills, chords and double stops for the performer. **Grade 2-3.**

**Viola Music for Concert and Church.** Arr. J. Boetji. Published Boston Music Co. Price \$1.25.

Ten arrangements of longer compositions of Corelli, Tartini, Marcello, Mozart, Beethoven, Schubert and others. For the moderately advanced student. Range to 5th position, except for a few higher harmonics. This collection is a welcome addition to the repertoire for the instrument. Selections vary in difficulty. **Grade 2-4.**

**Concert and Contest Collection for Viola.** Arr. H. S. Whistler and H. A. Hummel. Pub. Rubank. Prices 75c—



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Three Pieces (from 1st Sonata for cello Solo) J. S. Bach. Arranged for Viola and Piano by Maurice Johnstone, Published Lengnick. Available Mills. Price \$1.00.

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### CELLO AND PIANO

The Singing Cello—E. V. Popejoy. Pub. Belwin. Price \$1.50.

Fifteen graded, short, easy solos in the first position. The solos are graded from very easy to easy. Fingerings are indicated where necessary. Most accompaniments are playable by the student pianist. Grade 1-2.

See you next month!

THE END

## All Out For Class Piano

(Continued from page 17)

in the utilization of the thinking processes—or, at least more so than adolescents.) Of course an adult has usually a very limited amount of time for practice and is always a little fearful that he is going to be just too stupid to learn the subject even though he was an honor student in school! But isn't it fun to find so much receptivity on the part of students in a class that they literally reach out for information and press you with eager questions! The women were simply thrilled with the idea of making basic keyboard harmony really available as a working vocabulary and one of them said to me, 'Really, this is something I have wanted all my life without ever knowing where to find it. I have never thought I had a musical ear, but with the help of this I find I can harmonize the Girl Scout songs that I need to be able to play

as Scout leader.'


"When it came to free improvisation on the three primary chords several members of the class really emerged with very pleasing effects. They write enough chords, and melody dictation to understand the theory back of the class routine, but they actually spend more of the time at the keyboard, and this was what I really wanted. Whenever duets were sight-read, there usually followed a discussion of the harmonic and melodic materials utilized by the musical composition. Rhythm patterns were dictated by the tapping of a pencil and little tunes created upon these rhythms.

We are now becoming enthusiastic about a new project for the coming year. We shall conduct a musical travelogue in Time for the purpose of acquainting the high school and adult classes with representative compositions of classic, romantic and contemporary composers. The students will actively participate in playing and discussing ensemble works of this piano literature in order to more easily recognize various composers and their differing styles of musical expression. This awaits the Future's blessing, but it's fun to think about.

"All this has taken place within one short school year. Because of the combination of class with individual lessons, I feel that my students have accomplished very nearly twice as much as in any previous year,—and this with a real sense of satisfaction and a heightened anticipation and curiosity for what lies ahead. Also I have been deeply gratified to discover that, notwithstanding the extra territory covered by the students, there has been no sacrifice in their standard of performance, since growth has continued just as surely in the direction of tone and musicianship as in the broadened area of musical experience resulting from class procedures and from the greater volume of piano material studied.

"This integration of class procedures with private piano instruction seems to me to be the happy answer for the studio teacher who believes fervently that the attainment of pianistic skill on the part of his or

(Turn to page 58)



"To make the 'Hot Canary' really fly I insist on . . .

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By Rex Elton Fair

### The Beginning Flute Student

A continuation from the December issue of the *SCHOOL MUSICIAN*.

#### Long Tones

Such practice should be done in Crescendo and Diminuendo effect such as:



This is better accomplished by starting the tone with the teeth—uppers and lowers—being held just as closely together as possible. As the tone becomes louder and louder, let the teeth be separated. When starting the Diminuendo, this action should be reversed. To many, it would

seem that the position of the teeth would have little to do with the production of a tone in fortissimo and one in pianissimo effect. So far as actual physical effect or change is concerned, this assumption is nearly correct. However, there is this to be remembered. Tone production is a sensational something that is difficult to explain. Fact is, that the sensation of producing a beautiful tone constitutes the greatest aid and help that we may seek out for physical help. This is true of all instruments, voice included. This is also true of one riding a horse, a bicycle, walking a tight wire, throwing a baseball, shooting a rifle or shotgun, swimming and many, many other things that might be mentioned.

So! Next time you produce a tone

that is exceptionally fine as to color and pitch, do please try to remember the sensation that accompanied it. Try for exact duplication for all tones and you will be agreeably surprised at results.

But now to get back to the forming or developing a fine responsive embouchure. When you are trying for a tone that is to grow louder and louder, then the opening between the lips must become wider and wider. Upon playing this same tone in Diminuendo effect, then the opening must become smaller and smaller. This is particularly true as pertaining to the control of tones produced on the Flute or Piccolo. The opening and closing of the teeth has an automatic effect on the embouchure that is certain to please you. Once you try it, then that will be your solution from now on. Please do not forget to let the sensation accompanying beautiful tone production act as your guide.

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Day; They All Love Jack; Toreador  
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 60 cents.

The Flutists Delight; Berceuse from  
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#### EXAMPLE NUMBER 1



#### The Favorite Flute Duets A Collection Without Accompaniment

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 Six Recreations .....D. Juzel  
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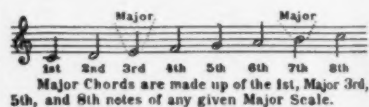
#### A Pleasant Surprise

Now! For all you young flutists  
 who have memorized all your Key  
 Signatures up to and including Seven  
 Flats and Seven Sharps, and can play  
 all of your Major Scales in these  
 keys, here is

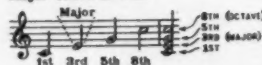
#### A Study of Major Chords or Arpeggios

As taken from the Rex Elton Fair  
 Flute Method Book II. Published by  
 M. M. Cole Publishing Co., 823 South  
 Wabash Avenue, Chicago 5, Illinois.

As a means of analyzing the con-  
 struction of the Major Chords, we  
 will first number the notes of the  
 Major Scale from which the chord is  
 derived.



For instance the  
 Major Chord of C is:



When chords are written to be  
 played one tone or one note at a  
 time, as must be done on all wood-  
 wind and brass instruments, they are  
 called Arpeggios or "running chords."  
 Remember that all Major chords are  
 formed in the same manner as the  
 example written above.

The following Major Chord Studies  
 (see example 1) should be thor-  
 oughly memorized, both orally and  
 on your flute. Be sure to keep in mind  
 that in ascending, the second note of  
 each measure is the Major Third. In  
 descending, the third note of each  
 measure is the Major Third.

THE END



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By Robert F. Freeland

## Recordings

**Koussevitzky: Koussevitzky Plays the Double Bass; Tchaikovsky, "Romeo and Juliet Overture"** Boston Symphony Orchestra, Serge Koussevitzky, conductor. RCA Victor Red Seal Collector's Issue. One 12 inch Long Play disc LCT 1145, \$5.95.

Coming to Moscow as a poor boy of fourteen, Koussevitzky selected the unpopular double-bass for his scholarship at the Philharmonic. He discovered the latent possibilities of the huge fiddle. He overcame its technical difficulties, he explored and exploited its tonal resources. He played for Tchaikovsky and received praise from the great composer. In 1898 Koussevitzky gave his debut in Berlin on the double-bass. Koussevitzky's double-bass, with which he triumphed in musical Berlin, was a 17th century Italian "Amati."

In a review a distinguished listener in the Paris "Comœdia" remarked: "The man becomes part of the string which vibrates under his bow. Its voice goes far beyond the bounds of the human voice, is quite extraordinary in emotion, depth and amplitude . . . as some divine singer whose voice transcends human limits."

Serge Koussevitzky came to America in 1924 as conductor of the Boston

Send all questions direct to Robert F. Freeland, Helix High School, La Mesa, California.

Symphony Orchestra. This recording was made in September 1929, the year he performed for the last time on his famous "Amati."

In 1902 he completed his Concerto for Double-Bass and Orchestra and dedicated it Mlle. Natalie Ouchkoff whom he married in 1905. He made many arrangements as well as original compositions for the double-bass.

On this disc we find three original compositions: Andante (Second Movement from Concerto in F Minor, Op. 3); Valse miniature; Chanson triste, Op. 2. The transcriptions are Wiegand, Op. 28, No. 5 by Gustav Laska; Minuet in G by Beethoven; and Sonata (Largo) by Henry Eccles. Pierre Luboshutz is his accompanist and friend.

The recording of the Tchaikovsky "Romeo and Juliet Overture" is a re-issue of a performance of this work by Dr. Koussevitzky and the Boston Symphony as originally recorded on December 28, 1936.

**Sparky's Magic Baton.** Produced by Dave Cavanaugh, story by Bob Willheim and music by Billy May. Music Appreciation Series. Record-Reader. One 45 rpm Extended play Capitol Disc EAXF 3206. \$3.55.

A child's introduction to the instruments of a symphony orchestra. Ideal for the early elementary school child, he will find much fun as well as information in this disc. Twenty-two beautiful color pictures in book form, showing Sparky as he finds the magic baton and then seeks its owner. His journey takes him to the music hall where he meets the instruments of the symphony orchestra. At last he finds the conductor who has lost his baton. In addition to the color pictures of the instruments, also we have a page of line drawings of the instruments in the family groupings. The singing instruments are by Sonovox. A new disc children will enjoy. Highly recommended.

**Festival Concert of Symphonic Band Music.** Capitol Symphonic Band conducted by Louis Castellucci. Capitol disc L-9011, ten inch long playing, \$4.00.

The Capitol Symphonic Band playing nine selections as we like to think of fine band music being performed. A band of fifty pieces with perfect balance using 2 Flutes-Piccolos, 2 Oboes, 1 English Horn, 2 Bassoons, 1 Bass Clarinet, 1 E Flat Clarinet, 9 B

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The selections played are: Jesu, Joy of Man's Desiring by J. S. Bach, arranged by Leidzen; Pavanne by Morton Gould as arranged by Paul Yoder; Sarabande by J. S. Bach and Trumpet Tune by Purcell, both arranged by James R. Gillette; Finiculi Funicula by Denza, arranged by Phillip J. Long; Scenes from the Sierras by David Bennett; Sleigh Ride by Leroy Anderson; Lohengrin Introduction to Act III by Richard Wagner as arranged by George Drumm; Syncopated Clock, by Leroy Anderson, arranged by Philip J. Lang.

For students and teachers of really fine band music, this album represents a wealth of inspiring and helpful material. Highly recommended.

**Tchaikovsky: Romeo and Juliet Fantasy Overture & Francesca Da Rimini, Op. 32. The Saint Louis Symphony Orchestra, conducted by Valdimir Golschmann. One 12 inch, long playing Capitol Disc #P 8225. \$5.95.**

Two orchestral works are among the most popular works of their genre in symphonic literature and are representative of much that is great in Tchaikovsky.

The "Romeo and Juliet Fantasy Overture" was Tchaikovsky's first important work. It was composed in 1869 under the guidance of Balakirev. It was first performed in Moscow in 1870 and at that time attracted no attention.

Francesca da Rimini, on the other hand, met with immediate success. Inspired by passages from the fifth canto of Dante's Inferno, the music is violent and passionate, telling first of the black fury and torment of hell, then of the sad tale of Francesca's tender but sinful love for Paola, and finally of the inescapable return to the terrible punishment of Inferno. An ideal example of program music. Beautifully performed, high fidelity, truly recommended.

**Marches: The Band of Her Majesty's Royal Marines, conducted by Lt. Colonel F. Vivian Dunn. One 12 inch disc, RCA Victor LBC-1072, Bluebird Classic, \$2.98.**

The contents of this disc includes: Russell: A Life on the Ocean Wave, arranged by Alford; Russell: "The Glode and the Laurel", arranged by Dunn; Dunn: The Captain General; Martell: Novelty—"The Sailors Holiday"; Trumpet Trio Three Jolly Sailormen; Holst: March from Suite in E-Flat; Dunn: Cannatex: Waltzing



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music classes, general music classes  
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Walton: Concerto for Viola and Or-  
chestra. William Primrose (viola) with  
the Royal Philharmonic Orchestra con-  
ducted by Sir Malcolm Sargent. Other  
side, Hindemith: Concerto for Viola  
and Small Orchestra. William Prim-  
rose with the Columbia Chamber Or-  
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performed and very well accompa-  
nied. The Hindemith work is based  
on folk melodies and is sub-titled  
"The Swan-Turner".

The only strings used are cellos  
and double basses, which gives the  
viola a leading spot. The three move-  
ments are: 15th cent. folk songs;  
16th century folk song; Seven varia-  
tions on a 17th century folk song.  
Highly recommended.

Brahms: Trio for Violin, Horn and  
Piano in E Flat Major, Op. 40. And  
Schumann: Quartet for Piano and  
Strings in E Flat Major, Op. 47. Alex-  
ander Schneider, violin; Mason Jones,  
horn; Mieczyslaw Horszowski, piano,  
in the "Trio." Horszowski, piano,  
Schneider, violin; Milton Katims, vi-  
ola; Frank Miller, cello, in the "Quar-  
tet." One 12 inch Columbia disc ML  
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These filmstrips present the visual picture of the scores sung on the records. Recommended for elementary thru high school. Guides furnished. \$42.50 complete.

**Filmstrips for music education.** Eleven filmstrips: Tuba, Cello, Flute, Violin, Trumpet, Bassoon, Clarinet, Trombone, String Bass, Snare Drum, French Horn. \$3.00 each with Teaching Guide. \$30.00 for the complete set of 11 filmstrips. Audio-Visual Dept. University of Nebraska, Lincoln, Nebraska.

Each filmstrip has been prepared under the direction of an authority from the University of Nebraska School of Music. Woodwinds . . . Donald A. Lentz; Brasses . . . Lawrence E. Tagg & Robert E. Stepp; Strings . . .

### Films

**American Folk Music.** 14 films. 12 min. each, sound, color. Rampart Pictures, 2355 Place, Los Angeles 31, Calif. \$100.00.

A series of musical programs from the collection of John Jacob Niles. Titles: Nursery Rhymes, Love Songs and Ballads 5 strips; Love Songs Christmas Carols (6 frames). Easter Carols.

**"Appassionata"** One 16mm film (Kodachrome) or black and white. Artists Film, Inc., 8 West 45th St., N. Y. 19. Purchase one reel Kodachrome \$90.00. Black and White \$30.00. Rental \$3.00 black and white; \$7.50 color.

A stirring performance of Beethoven's "Appassionata Sonata" by the young American Concert Artist, Sandra Bianca. (Also mentioned in this column under the Music Sound Books.) The first movement of this work, brilliantly interpreted, with movie-goers enjoying the extra advantage of watching a concert at approximately impossible without the aid of the color camera. Sound track wonderfully recorded by Stephen Anderson gives the feeling of "presence" of the artist when the film is being shown. Photograph, Edward Loew.

**Tononto Symphony No. 1.** One 16mm black and white film. National Film Board of Canada. 10 min. Purchase \$30.00. (NFB, 1270 Avenue of the Americas, N. Y. 20, N. Y.)

A film concert, performed by the Toronto Symphony Orchestra. Three contemporary compositions, "Jamaican Rumba" by Arthur Benjamin, A St. Malo (a sketch for string orchestra based on a French-Canadian folksong) by conductor Sir Ernest MacMillan, and the Overture to Colas Breugnon by Dmitri Kabalevsky, are played while the camera moves from section to section of the orchestra

### All Out For Class Piano

(Continued from page 52)

her young proteges should proceed hand in hand with a broadening of their musical horizons.

"I have proved to myself that the chord approach with its application in intensive transposition forms an entirely sensible foundation for the building of specialized skill. I am satisfied also that group lessons set the behavior pattern of playing for others that is as indispensable to skilled performers as to those who merely want to share the joy of music with their friends."

### Mutiny plus Misery

(Continued from page 24)

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Recordings of your own groups? "It will be difficult for you to capture your true tone with the average school recording machine," one experienced director said, "but you can check intonation, tempo, and enunciation very well."

### 2. Improve Your Knowledge of Young People.

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Dr. Prunty said, "Youth lives and thinks primarily in the realm of the emotions."

Emotions! Isn't our vocal music concerned with emotion? You and I can improve our knowledge of young people by working with them on objectives of worthwhile emotion. Do young people need assurance? Do you and I? (We all do.) Let's then assure them and compliment them. Let's show them their vocal efforts are merit-stained.

We music directors need to look down the road, consider what stones lie there and how they may be rolled aside—BEFORE WE ARRIVE.

What happened to the girls' glee club that rebelled against my direction—when I overlooked their code of fairness? After I saw my error against the principles of youth and apologized, they sang their way to the "one" rating.

Jane? (The girl whom I dropped from glee club and later "re-instated") Well, Jane got to wear her brand-new dress to the contest and sang on the back row and was very happy. Me? I felt pretty good too.



By Daniel Martino, A. B. A.

### PLANNING FOR CONTEST

Usually after the Holiday rush has ended, and the January and February doldrums have set in, it is customary to begin giving serious thought to preparation for the spring contests or festivals. No matter which activity is the one chosen for participation (perhaps both), the question of instrumentation becomes a vital one. Naturally, whether playing in actual competition for ratings, or participating in the music festival where no ratings will be given, the conductor is anxious to have his group appear in the best possible light. Of primary consideration is the matter of instrumentation. Gone are the days when the judges sit back and count noses, deducting so many points if no oboe is present, so many more for the lack of a contra-bassoon, etc. The sound of the group is what should be most important. Therefore, this discussion will deal with the size of instrumentation, particularly for the schools of smaller enrollment.

The problem of ensemble size is not so difficult of solution in the larger high schools. There the budgets are more likely to be adequate to secure the rarer instruments for the band, and there is also more likely to be a sufficient of above-average players. However, in the smaller schools this is not often the case. Budgets are too small to permit purchase of many instruments, and usually the majority of students are not able to study

Send all questions direct to Daniel L. Martino, Director Department of Bands, Drake University, Des Moines 11, Iowa.

privately in addition to their rehearsals and sectionals, as the smaller communities do not often have private teachers in the wind instrument field, other than the band conductor himself, and his time is too fully occupied with his regular duties to afford hours for private instruction. Therefore, it seems logical that the conductors of bands in the smaller communities should seriously consider the use of smaller ensembles, and emphasize quality rather than quantity.

It has seemed the ambition of many band conductors to build bands of large proportions, often becoming so enamored of the sight and sound of the huge groups that they lose sight of the finer musical performances that can be obtained from the group of smaller proportions. Because of this widespread attitude, many conductors have developed a defeatist attitude somewhat like this: "I have such a small group that it would be impossible to accomplish anything by participating in a festival or contest." This is indeed unfortunate, as some of the finest musical performance can be achieved by the use of a smaller wind ensemble.

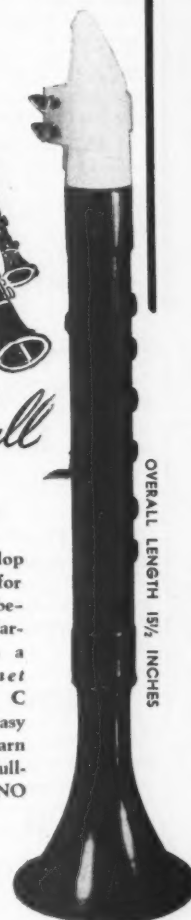
The first step in establishing the instrumentation for contest or festival work is to eliminate the "dead wood". Beginners, who are sometimes allowed to sit in as "padding", should not be used as members of the performing group as it rehearses for competition or festival performance. Careful auditions should be held, and those players who do not make the grade should receive detailed explanations as to their weaknesses. Not only will this help to alleviate any possible resentment at their exclusion, but it will also give them a working plan for further practice, with the hope that they may be able to improve their performance to the stage where they would be accepted as members of the select group at some time in the future. Another aid to the morale of those who are "borderline cases" is their use as alternates, to be called upon in the event of an emergency. This would involve

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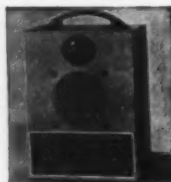
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their becoming familiar with, and practicing the numbers to be used in performance, and their attendance at rehearsals to observe the interpretations to be used. This additional effort on their part might be the determining factor in their improvement to the point where they might meet the standards set for performing ability.

With the smaller instrumentation, the conductor will find that he has greater leeway as far as the choice of literature is concerned. A far greater variety of music can be performed by the smaller group than would be practicable with the old school large band. Late 19th and 20th century French, English, Italian, Spanish and Latin-American music is all well within the range of the latent potentialities of the smaller wind band. Most of the original works for band written by foreign and American composers of musical stature could be artistically performed. The smaller ensemble could and should do many works in manuscript. It offers tremendous possibilities for special arrangements, special voicing and instrumental color effects. The flexibility of the smaller group will delight the musical conductor, as he will be able to achieve effects that would not be possible of attainment with the larger, more unwieldy group. The more intense, lengthy rehearsals can be abolished, as more can be accomplished in a much shorter time with the smaller group. This will leave time for the conductor to work with the bandmen who have not been included in the more select ensemble. It would be possible to prepare separately with this second group some of the same numbers that will be used for the festival or contest, with the idea of presenting the combined bands in concert on the home stage, thus giving all the players an opportunity to perform in public at some time during the concert season.

The smaller group is capable of producing some beautiful sounds, rich in color. Chords and harmonies can be made to sound rich and full, as the potentialities are there. Dynamics can be true dynamics, and the nuances can be subtle. It will not be necessary for the players in this group to emasculate their tones, as is often necessitated in large bands. The tone produced by each player can be heard with clarity, and all its innate color. Tones that are shaped, shaded and colored will find expression and can flourish in full abundance without fear of being masked, blocked or discolored. The format regions of each instrument should be more noticeable. With such an ensemble, the legato approach is recommended, especially with the clarinets. In order to achieve the "afterglow," the finish of tone, the fullest resonance, the players need to give each note a bit more than its fullest value. Finish-



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ing a note thus, particularly at phrase  
endings and notes before rests, helps  
to give tones a final polish and round-  
ing off.

This smaller group would be a rela-  
tively easy group to teach and con-  
duct. Its very size would offer the  
conductor the opportunity to become  
better acquainted with the personali-  
ties and temperaments of his per-  
formers. There is also in this group  
an intimacy among the players them-  
selves that does not exist in the larger  
band.

The handling of the fundamentals  
of ensemble performance are reduced  
to a minimum. It is possible to  
achieve better tone quality, intona-  
tion, balance, blend and precision.  
Solos and themes could be heard  
more easily, thus reducing the strain  
of trying to make himself heard for  
the young musician. Masking and  
blocking of tone would be practically  
non-existent. The conductor would be  
able to detect almost instantly the  
absence, distortion or improper dy-  
namic balance of any individual part.  
The smaller ensemble affords ex-  
cellent training in developing the  
desirable qualities of leadership,  
self-reliance, responsibility, disci-  
pline, attentiveness and responsive-  
ness. A student placed in such a position  
would feel the importance of  
being a vital, integral part of a team.

This ensemble, then, is education-  
ally sound from the performer's  
standpoint, as well as from that of  
the conductor. Both are in a position  
to make better music, and to play it  
with greater accuracy and exactness.  
Any conductor who is a sensitive  
musician, relishes fine music, de-  
lights in wind instrument colorations  
and tonal effects, will thoroughly en-  
joy working with and conducting this  
ensemble. If your group is small,  
make your largest asset from what  
might be thought, at first considera-  
tion, to be your greatest disadvantage.  
Fortunately, the great majority of  
adjudicators or guest conductors form  
their opinions on the basis of what  
you are able to achieve with the  
means at your disposal, considering  
of primary importance the musical  
worth of your band's performance,  
rather than counting its numbers or  
grading on the degree of difficulty  
of the music performed.

THE END

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(Starts on page 33)

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# DRUM MAJOR *and* TWIRLING WORKSHOP

By Floyd Zarbock

Former Drum Major for the University of Michigan Marching Band.

In our last drum major workshop, as you may recall, we mentioned the importance of knowing the various positions of the baton. We then proceeded to discuss two positions, port baton, and order baton. This time we will talk about a few other positions.

## Carry Baton

In the position of carry baton, the baton is held in the right hand. The baton is held under the right arm with a few inches of the tip of the baton projecting out behind the arm.

The baton is held on top in such a manner as to have the baton between the thumb and forefinger. In this position the other three fingers rest on top of the baton. The fingers should be a few inches from the ball of the baton.

So many twirlers and drum majors find it easy to place the baton under their arms but few consider how the baton looks after it is in this position. A very important aspect is the angle it makes with reference to the ground. Although a minimum or maximum angle has never been set up, thirty degrees is usually acceptable. When the baton is at this angle, it appears more natural than at any other angle.

The ball of the baton is perfectly straight out from the right shoulder and a little above it. Many drum majors point the baton to the right, left, or down, but few have it pointing up and straight out from the front of the body—the only correct way.

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The left hand is placed on the hip. This seems to be the best position for the left hand in most of the positions of the baton. As you undoubtedly will recall, when the left hand is in this position, it rests lightly on the left hip, with all the fingers together. The left elbow is straight out from the side of the body and the right elbow is at the right side.

As in the other positions of the baton, the heels are together and toes are pointed out at a forty-five degree angle.

Another position of the baton is called the salute, or in the military service it is called present arms. Since we discussed this topic thoroughly in our June 1954 article, we shall only review it at this time. May we suggest that you refer to that issue of *THE SCHOOL MUSICIAN* for further details.

While in the salute, the entire body is as described above with the exception of the baton and right arm. The baton is held with the right hand, the right hand is placed at the left shoulder with the palm of the hand forward, holding the baton just below the ball. The ball of the baton is up, with the tip pointing to the ground on the left side of the body.

One other position that was covered

in detail in the March 1954 issue is parade rest.

Briefly, in this position, the feet are approximately 15 inches apart. The toes are pointing slightly outward. The baton is held by both hands, with the right hand near the ball and the left near the tip. The baton is behind the body and the arms are fully extended.

## Contest Aid

Once again school competition is about to become a challenge to our musicians and twirlers. Many contestants are literally afraid of the word and probably shudder even more when they are about to compete. If you prepare for the contest properly and if you, along with your physical preparation, prepare mentally, we are sure that your attempt to win will be more successful than if you prepared incorrectly. May we offer a few suggestions to aid you in preparing for a contest.

In addition to knowing and being able to execute the rudiments of twirl-



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ing, you should have a routine of twirls that will last between two and one-half to three minutes. In this routine, you should try to include all your better movements. After you have composed your routine and practiced it, you should begin to "polish up" your routine. One phase to improve is the speed with which you execute your routine. While building up your speed, you should try to work on smoothness. In addition to improving your speed and smoothness, you will also want to work on your footwork, the backbone of good twirling, and your showmanship.

A third factor which will make a difference between a first and second place twirler, is practice. This is such a common consideration and yet few people realize how much practicing is necessary to be one of the top in your respective field. It is not only necessary that you practice, but you should also learn how to get the most out of your practice session.

When you practice, regardless of the time you spend each day or week, try to work on certain movements or combination of movements. By doing this, you will automatically systematize your practicing and will thereby eliminate a good portion of what formerly was wasted effort.

When you practice, it is also a good idea to practice to music. This will help you to prepare mentally for contests. So many twirlers become excessively nervous when they perform and this can be partially eliminated by continually practicing to music.

A fifth and final consideration is your uniform. We will not specify any type of garment, but rather give you a general guide. Wear a uniform that is comfortable and one that looks neat. The burlesque type uniform is definitely not appropriate for any twirler in school. For your footwear, you should try to wear something that is comfortable and that offers you secure and sure footing for your twirling.

THE END

## Phi Beta Mu

(Starts on page 34)

choice precision drill, or the plot and parts for a whole pre-game or half-time performance that you will gladly share with our Brothers. In exchange your Brothers will share their best with you. The entire project will be strictly within the Fraternity. Let's join into the activities of the First National Project as all loyal Brothers should do!

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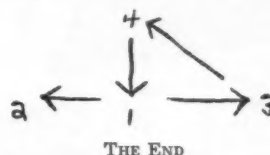
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## Rhythm Band

(Continued from page 15)

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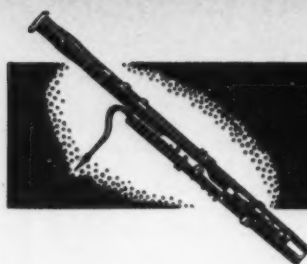
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## The Double Reed Classroom

By Bob Organ

Send all questions direct to Bob Organ, Bob Organ Studios, 842 South Franklin Street, Denver 9, Colorado.

Greetings to everyone at the opening of a new year. It is my sincere wish that we all have a most successful and happy year in 1955. The first part of each year is also the time to begin thinking about contest selections, be it solo, ensemble, or otherwise. Our first problem, of course, is to decide just what we may like or want to do, pick a number or numbers, develop ideas on its possible performance—musically and technically—then go to work seriously. By the time it is developed to performance maturity we will find contest time knocking at our door.

Experience has taught me through my years of teaching that a solo for students should be chosen very carefully for various reasons. By this I mean—be sure to choose a number in keeping with the general musical ability of the individual performing it. Tone quality, technique, sense of musical phrasing, range of instrument best developed, interpretation, etc., all have a bearing on our final performance. These are all necessary fundamental requirements upon which at contest time your judge bases his final ratings.

My experiences in Judiciary capacities over the years has taught me to be well aware of one common fault—at least it is prevalent in our region, and I suspect it to be common elsewhere—and that is, trying to play a number too difficult technically. Through this we become involved in playing notes only—losing all thought of melodic line, phrasing, interpretation, etc.

It is true, we must of necessity develop a great amount of technique upon our respective instruments—but at the same time there are other requisites that are just as important to good performance. Sometimes I think it possible that we use the term technique "TOO LOOSELY." By this I mean—when you speak of technique to the average student, they immediately think only of fingers. Personally, I believe that—the starting and finishing of one's tone—the quality of tone produced—sense of phrasing—range of instrument playable by a student, etc., should all be considered as part of one's technique.

As an illustration, I know of professional players that have developed "what we normally think of as technique"—fast playing fingers—yet they sometimes find it difficult to keep a job. WHY? Fundamentally they have lost good musical sense in

developing fast playing fingers only. The moment we lose our musical sense we've lost everything pertaining to music. **This doesn't pay off.**

I am certain that if the student and band director, or private teacher, get together and talk things over you can do a fine job in choosing a contest number. Your director or teacher normally knows pretty well what the student is capable of handling musically, technically, and otherwise.

### How to Choose a Solo for Contest

Sometimes it is difficult for the student to understand why they can not play certain solos; why perhaps the director or teacher has advised against it. The student thinks—Johnny played it last year, why can't I do it this year? Perhaps you could play it—but again it may not be practical for you to try it. As I stated before—your band director or teacher knows better than the student the possible pitfalls one can encounter.

When choosing a solo, there are many things to be considered that are necessary musically to qualify for good performance. I think this a good procedure and have used it successfully as a definite pattern in choos-



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ing a solo for any student at contest time.

After my student and I have discussed solo materials and have tentatively chosen a number—I hand the student a slip of paper with the following **FOUR QUESTIONS** and ask them to think them over seriously before answering.

1. Am I technically equipped for all passages required?
2. Do I have the singing tone necessary for the melodic lines?
3. Do I have a balanced range requisite for the number chosen?
4. Am I musically equipped for proper interpretation?

Should these all be answered in the affirmative by both teacher and student—the student is surely ready to go to work. Should they NOT be answered in the affirmative, the student has a weakness to begin with, which drawback must be balanced with the rest of performance necessities in order to come out with a top rating. My advice to the student is—have faith in the judgement of your band director or private teacher—their experience will carry you through many dangerous spots. The teacher recognizes a student's weaknesses and magically may cover up those weaknesses with stress on the student's good points. Everyone from artist to student has certain good points and each plays a certain type of music with more ease and understanding. Certainly in solo contests a player should choose his own type—be individual, if you wish to call it that—play what is best for you.

#### New Concerto for Bassoon

In past issues I have listed possible solos for both Oboe and Bassoon. Your teacher or director also has an accumulated list from which they can select a solo number for you. I do, however, try to keep you abreast of new materials. I have in my possession a new Concerto for Bassoon written by Maurits Keszner and published by Candy-Bettoney Co. Inc., Boston 36, Massachusetts. I understand from authentic sources that this Concerto was written especially for contest purposes.

In reviewing this Concerto I find it to be modern in character and very playable and interesting for a Senior Student. I say "Senior Student" because of its very wide range. The first movement is simply marked "Broadly" and carries a very definite melodic line—but does employ a high D, extreme high register.

The second movement is marked "Andante" and is marked with a very definite and beautiful melodic line extending to the upper range of B-natural.

The third movement is in the form of a modern dance, marked "Lively" and requires a well developed technique as a greater part of the movement lies in the register above the

staff including the extreme high D. It is enjoyable to play.

As a whole, the Concerto is fine material for the development of better student soloists as it will demand the broadening of the average student playing range. Place it on your solo list—it is well worth while.

So long for now. See you next month.

THE END

## Sturgis Band Show

(Starts on page 27)

affairs.

The Sturgis musicians have done something this year no other band in Michigan has attempted. We will, at one of our shows during the season, feature the latest thing in lights for the uniformed band. The lights will appear lengthwise of the uniform pants thus creating a completely new effect. Where the hat lights were apt to vary with each person's height the pants lights, so called, will remain the same—a succession of eight colorful bulbs on each side.

We've also started a new trend so as to "dress up" formations. It involves the use of two black lights and fluorescent paint. This is used quite often on the stage and its new place on the football field will bring in a completely new era.

The band officers this year are:

Captain—Douglas Johnson

Lieutenant—Patricia Bickle

Librarian—Peggy Machan

Scrapbook keeper—Joyce Swalley

Class representatives—Jane Blackburn, Toni Ridley, and Jim Kline.

Reporters—Cathryn Parker, Musette Bell.

All of the students received their position by a majority vote.

We are sincerely hoping this first time for writing in the *School Musician* will be only a continuation of many more successful seasons.

Wouldn't it be nice if we could all order our weather to suit our needs. Nice trick if you can do it. Somebody was sure on the ball to pick such clever themes. We will all be looking forward to your next article Musette. . . . Judy.

## Accordion News Briefs

(Continued from page 50)

Scheduled for at least 72 concerts, these fine musicians are bringing to their audiences the finest of music and musicianship and there is no doubt but that their tour will awaken many to the great possibilities of the accordion.

After hearing a group of students of Mr. and Mrs. Harold Krieger, Greeley, Colo. give a rendition of Galli-Rini's arrangement of "Morning Mood" at a P.T.A. meeting the school band director was so impressed he enrolled three of the players in his band. We are happy to learn of this and hope more band directors will follow suit.

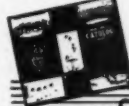
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**WE WILL PAY HIGH PRICES** for your musical instruments. Especially need metal, wood and ebonite clarinets, flutes, oboes, bassoons, French horns, baritone horns, saxophones of all kinds, bass and alto clarinets, saxesophones, piccolos, alto horns—(need 50 saxophones). Write us what you have or send in for cash appraisal. We will pay transportation charges. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Michigan.

**LARGEST SCHOOL DISCOUNTS** on standard brand musical instruments and supplies. Write for free catalog. Introductory specials: highest quality Clarinet reeds, \$1.25 doz., Alto Sax, \$1.95 doz. Specify strength. Valve or slide oil, \$1.95 doz. All your musical needs at one address. Musicians Service, P. O. Box 711, Wilkes-Barre 1, Pa.

**NEW RENTAL WITH OPTION** to purchase plan available on reconditioned instruments. Hundreds of cornets, trumpets, clarinets, trombones, and other reconditioned instruments available for rental. Write us for details, also free Bargain List. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Mich.

**FOR SALE:** New and used band instruments. We buy and trade. Cash discount unbelievable. Band Instrument Repair Company, 2500 Grand, Parsons, Kansas.

**HUNDREDS** of reconditioned and new instruments. Just what schools are looking for. Big stock of saxophones, upright bass horn, baritone horns, mellophones, alto horns, French horns, saxophones of all kinds, clarinets, cornets, trumpets, trombones, etc. Write us for free Bargain List. Adelson's Musical Instrument Exchange, 446 Michigan Avenue, Detroit 26, Michigan.

## REED MAKING

**BASSOON REEDS.** Handmade by first bassoonist United States Marine Band, \$1.25 each. Tested and satisfaction guaranteed. William Koch, 105 Galveston Place, S. W., Washington 24, D. C.

**GUARANTEED REEDS** for Oboe and English Horn by Francis Napolilli, formerly Chicago Symphony. \$1.25 each or \$13.00 per dozen. Mygatt-Napolilli, 4877 North Paulina Street, Chicago, Illinois.

**GUARANTEED PROFESSIONAL OBOE AND BASSOON** reeds. Oboe \$1.75, bassoon \$2.00 postpaid. Free woodwind catalogue. Jack Spratt Woodwind Shop, Old Greenwich, Conn.

## UNIFORMS FOR SALE

**FOR SALE:** Tuxedo suits, double breasted, singles, latest style, \$15.00. White formal coats, shawl collars, doublebreasted, like new, all sizes, reduced, now \$6.00, shirts, \$2.00. Tuxedo trousers, reduced \$4.00. Bargains, graduation gowns, blacks, grays, blues, \$4.00. 22 mess jackets, blue, \$44.00. 10 blue orchestra coats, \$80.00. Full dress suits with vest, \$25.00. 38 blue school band coats, \$75.00. 22 tan-maroon coats, \$60.00. Clown costumes, \$7.00. Red wigs, majorette costumes, shakos, chorus sets. Gay 90's, uniform caps. Silk hats, derbys, stage curtains, minstrels, hulas, leis, ghost show, robes. Free lists. Al Wallace, 2453 N. Halsted, Chicago, Illinois.

**IF YOU ARE LOOKING** for a bargain, this is it! Over 100 uniforms, maroon with white trim. All wool, single breasted coats, trousers, police style caps, buckles, belts. \$250.00 plus freight charges takes all. Write or call Music Department, J. Sterling Morton High School, 2423 Austin Boulevard, Cicero 50, Illinois.

**FOR SALE:** 60 band uniforms, good condition. Copen blue coats, yale blue trousers, white trim. Hats same color. Write Monon Band Parents Club, Monon, Indiana.

**FOR SALE:** 43 good used single breasted uniforms, Pershing style caps. Dark grey with purple and gold trim. Mullinville Rural High School, Mullinville, Kansas.

**FOR SALE:** 100 band uniforms, made by De Moulin. Best offer. Contact C. J. Shoemaker, Downers Grove, Illinois.

## MISCELLANEOUS

**THE DIRECTOR OF SCHOOL MUSIC.** A highly rated book every music director should have. By Dr. John Paul Jones, \$2.00 postpaid. Conservatory of Music, Albany, Georgia.

**RECORDING FANS!** Swap tapes everywhere, make friends throughout the world. Details free. Box 1404-X, San Francisco 1, California.

## Selmer Celebrates 50th

(Starts on page 12)

The second is the Mark VI alto and tenor saxophones, the first new Selmer (Paris) models in almost ten years. The Mark VI represents an important forward step in saxophone design, according to Mr. Grolimund. Mr. Grolimund promises other important announcements during the coming months.

It was in 1885, in fact, that Henri Selmer first started to manufacture clarinet reeds in the building the firm still maintains as headquarters for its French plants, since grown to two buildings in Paris and still another in Mantes, France. Earlier still, both Henri and Alexandre (the H.

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## You Can Sell Your USED UNIFORMS

Has your band purchased new uniforms in the past two or three years? Have you sold your used set? Did you know that new bands are springing up everywhere that would like to buy used uniforms?

**THE SCHOOL MUSICIAN** is proud that they have assisted hundreds of schools in the past 25 years in the sale of their used uniforms.

May we suggest you place a classified advertisement in the next issue and watch it go to work for you.



and A. of H. & A. Selmer) were graduated from the famed Paris Conservatory where each was awarded a first prize as the outstanding clarinetist in his graduating class. It was only natural that Henri and Alexandre should become clarinetists. They were two children of Frederic Selmer, a French bandmaster, who had also been graduated from the Conservatory, with a special award for excellence that has been accorded no other clarinetist to this day. Frederic Selmer was in turn a favorite pupil of the great Klose, commonly considered the father of the Boehm System Clarinet. Hence, it is possible to trace the development of the Selmer Clarinet directly back to the man who might be called the father of the modern clarinet.

The SCHOOL MUSICIAN joins the thousands of music dealer, director, and educator friends of the H & A Selmer Company in offering well earned congratulations on their 50th Anniversary. We know their next 50 years will be even greater than their first. . . . The Editor.



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